"Historical Characters as Subjects for Plays."—By Louis N. Parker

THE NEW YORK

DRAMATIC MIRROR

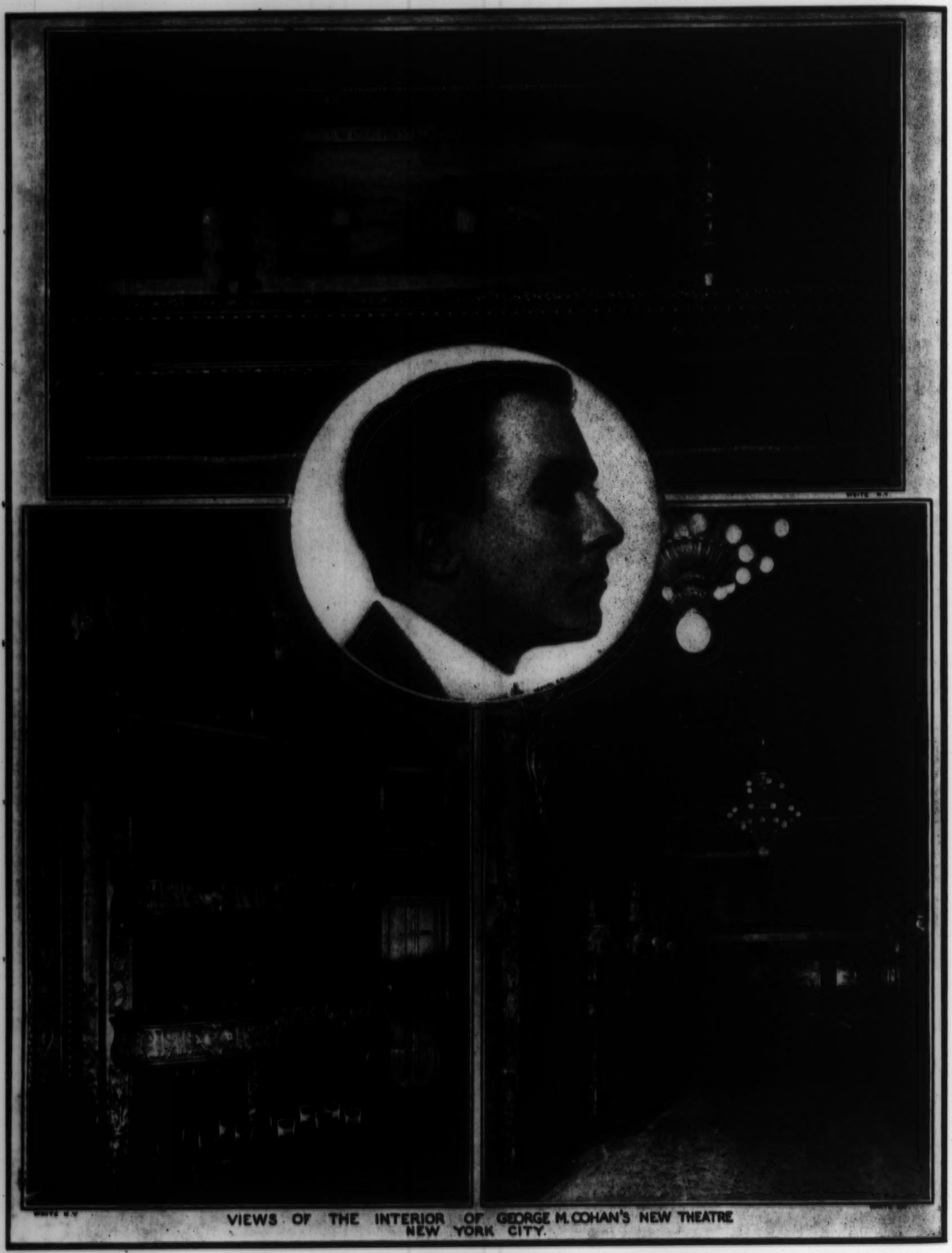
Bangs, N. Y.

EMMY WEHLEN

FEBRUARY 15, 1911

PRICE TEN CENTS

Traditions of "The Players" and Ideals of Otis Skinner



VIEWS OF THE INTERIOR OF GEORGE M. COHAN'S NEW THEATRE
NEW YORK CITY.

THE DRAMATIC MIRROR COMPANY
HARRISON GREY FISKE - President
LYMAN O. FISKE, Secretary and Treasurer
121 West Forty-second Street, New York
Chicago Office, 40 Grand Opera House Bldg.
Otis L. Colburn, Representative.
Published every Wednesday in New York
Registered Cable Address, "Dramirror."
Entered at the Post Office as Second-Class Matter

THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

SUBSCRIPTIONS
One year, $4.00; six months, $2.00; three months, $1.00. Foreign subscription, one year, $5.50; Canadian $5.00, postage prepaid.
The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, W. C. The Trade supplied by all News Companies.

ADVERTISEMENTS
Twenty-five cents an agate line. Quarter-Page, $35.00; Half-Page, $65.00; One-Page, $125.00.

VOLUME LXV — NEW YORK, WEDNESDAY, FEBRUARY 15, 1911 — No. 1678

Drama and Literature

IN THE LECTURE that he delivered at various seats of learning on "The Aims and Duties of a National Theatre," HENRY ARTHUR JONES indorses the sound theory—by no means novel—lately advanced by BRANDER MATTHEWS, that the drama is first of all a popular art; that it must be primarily addressed not to students, to dilettanti, to coteries, to superior persons, but to the populace of its day; that in so far as it is literature, it must be literature that is understood of the multitude; that even the greatest and most profound dramatist must also be a popular playwright of his day; may, indeed, even be the hack playwright of his theatre, as were SHAKESPEARE and MOLIÈRE; to sum up, that the drama, like religion, is an affair of the whole people.

As to the real design of a National Theatre—and Mr. JONES has his mind on the New Theatre when he says this—he assumes that it must be "To bring about an alliance between literature and the drama in America." The New Theatre is not a National Theatre, and has made no pretence of being such an institution. But it is the first enterprise of its kind in this country that means something—or that tries to signify something—beyond the common run of theatrical ventures.

It is true that the drama is first of all a popular art. It is also true that drama must be drama first and take its chance of becoming literature. Thus, it would seem, the bringing about of "an alliance between literature and the drama" is a thing not to be achieved off hand, or in a moment, or even in a term of years. The presumption is that a New Theatre or a National Theatre is to advance upon new and original lines. Otherwise it is just a shop for the display of a variety of dramatic goods the values of which are already known. Those who administer theatres must select drama with an eye primarily for dramatic effects. There can be no assumption—unless it be an impertinent assumption—by the director of such a theatre when he selects a play for production that he is deciding in favor of something that is to go into literature. He may think that this or that play is literature, whereas there is nothing definite about it. Time and many minds determine what is literature and what is not literature, just as trial alone can really determine just what is drama worth while. Therefore a theatre—which depends upon drama—cannot form "an alliance between drama and literature," unless it employs solely those plays which time has placed among literary works. It can test new drama, and the drama tested may prove to be potent for a season or for years. Some of it may be so vital and imperishable that eventually it becomes a part of literature, while the greater part of it may serve as the sensation of a few days and then be forgotten. In other words, drama proves itself at once either for failure or for success, while literature is determined by another process. And while a New Theatre or a National Theatre may not on original lines proceed with any certainty at all in an effort to ally drama and literature, it may make its way with drama under common hazards and trust to the future for confirmation or reversal of its opinions as to the living literary qualities of its plays.

A Broad Movement

THE THEATRE EVERYWHERE grows in its influence on life, and wherever it is fostered by government new plans and devices for the extension of its work are making.

In France in recent times efforts have been made to broaden the artistic horizon of those who can appreciate fine drama, yet who are not able to patronize it in the best circumstances. In that country Summer theatres in which good drama, interpreted by artists of the first class, may be enjoyed at nominal prices have been established, and this movement will no doubt be enlarged.

Germany is putting the same idea into practice with a difference in detail. It is intended in that country to establish theatres for the masses in various cities, and to produce in these theatres the best works on a scale of splendor never before conceived of a people's theatre. Local play societies are to be formed, theatres are to be built, and the best acting and producing talent is to be employed for the purpose.

France and Germany are easily in the van of the nations in certain phases of theatre administration and dramatic art, and these new movements to more generally disseminate artistic impressions as to the theatre will by no means diminish their fame in the premises.

There are a number of movements in this country seeking to secure a more artistic public conception of the drama. In the past such movements have been local and in a measure isolated, based on varying notions and furthered by various voluntary bodies. The present tendency, however, is toward results which cohesion and singleness of purpose achieve. And they speak of the common concern with the stage, and indicate a lively interest in its better development.

There is no suggestion that these signs in foreign countries mean anything but an increased and increasing interest in the drama, as it embodies the most fascinating and perhaps the most potent influence of modern life. But at least one of the movements in this country, typefied by the Drama League, the growth of which was noted on this page last week, expresses in some measure a widespread dissatisfaction with some demonstrations of the stage here and a desire to improve the drama. The condition of the theatre in this country is by no means one to inspire fear or awaken apprehension as to its future. Its manifestations on the whole are admirably modern and vital, and of great promise. And increased interest in it on the part of the more intelligent public can have none but a beneficial result.

The Plight of a State

OKLAHOMA, the seat of future empire, will soon be in a bad way for amusement of the conventional kinds. But Oklahoma is not to blame, because at this time its cities are not large and that they are magnificent distances apart, or because the railways that traverse its broad spaces are illiberal.

The fact is that theatrical managers and booking agents have for the time blotted Oklahoma from the general map, or they soon will do so, unless the railways conform to the rule that common carriers in more thickly settled regions observe. That rule gives to traveling theatrical companies a "party rate."

To travel in Oklahoma with any hope of reasonable profit, even at a party rate, is a task that employs close figuring on the part of managers of companies. To travel in Oklahoma and pay full rates on the railways is simply to enrich the railways at the theatrical travelers' expense.

The railways that but incidentally serve Oklahoma may continue to insist that they must have full fares from all persons alike that travel in that State; and they may get enough of traffic outside of traveling theatrical companies to declare the usual dividends. But for Oklahoma it is a serious matter.

What a new and growing State, instinct with all modern ideas of development, will do without the drama remains to be seen. It will not be happy without it, that is certain. Pushed by necessity and grasping railways, it may seek to establish a drama of its own; but this will be difficult in spite of the inspiration of so large a percentage of people everywhere to write drama or to act in it.

THE USHER

UP TO DATE, against sixteen plays which may claim more than a modicum of success we have twenty-six which have failed flatly, although a few of them were forced into some hollow semblance of popularity by a liberal use of paper. For most of them, one is not at a loss to assign the cause.

Twelve of them were made of too light fabric or were too weakly constructed. As a rule they were commonplace, trivial, uninspiring and guiltless of ideas. If, as in The Upstart, an author toyed with his thinking apparatus, he nullified this commendable beginning by extracting all the vertebræ from the action. Theatregoers pick their plays much as a man picks his friends, and these twelve plays were exactly like a dozen ordinary aimless persons, superficially pleasing but soon verging upon the boundary of boredom.

Six more of them failed because they were too labored. The Brass Bottle, for instance, is an elaborate joke, a bizarre hoax that illustrates what we mean by English humor. To Americans it seems to lack spontaneity; its humor is so cumbersome that it fairly crushes one. Plays of this sort stand at the opposite pole from the light, airy trifles like The Aviator.

One expects to find numerous dramatic decoctions that shrivel the mouth and displease the palate. This time they number five, of which New York is the worst example. Dramatically striking and histrionically worthy, New York stirred up such a loathsome smell to no good purpose that its very strength proved its own undoing.

♠

From the whole twenty-six only one owes its retirement to inadequate acting. Mary Magdalene demanded the highest surety, command, resource, grace, and skill of its cast. One shudders to think what it got.

For the two remaining failures, the causes are not so easy to settle. Keeping Up Appearances was a sane, thoughtful play, rather sad and sometimes cynical, it is true, but never sordid. The last act was somewhat artificial in effect, but not obtrusively so. The cast, moreover, rose above mere competence in its work. Possibly the unfortunate traditions of the theatre where it was produced operated against it, but at any rate its failure must be a matter of regret.

The other failure, The Scarecrow, is even more regrettable, for it was one of the most unique performances of the season. The author decked an unbackneyed theme with fresh and delightful meaning, whimsical, human, and true. At least three of the actors achieved effects it would be difficult to match, and the stage management was quite as good as any in the city. Again, the theatre may have been acting the hoodoo.

Eleven of these plays were of foreign origin, and fourteen of domestic manufacture. With the exception of Mary Magdalene, not one of the foreign plays should have tempted an American producer, because they do not coincide with avowed American tastes. However, we are glad to have seen them, because it proves afresh that our playwrights are quite as capable as Europeans in turning out plays suitable for American consumption.

♠

One who was long an intimate friend of the late Barton Hill writes to The Usher that the actor was connected by marriage with the royal family of England.

"His Royal Highness, George, Duke of Cambridge," says this informant, "cousin of the late Queen Victoria, married Miss Fairbrother, an aunt of Mr. Hill.

"The marriage, though morganatic, was a life contract, for the duke lived happily with his wife for more than fifty years. She bore him several children, among them being Colonel Fitz-George, of the British Army, and Admiral Fitz-George, of the Royal Navy."

♠

The Rev. Dr. Chapman, revivalist, in a sermon delivered in Toronto, declared that "it is wicked to visit the theatre."

Edward Terry, the English actor, at the time in Toronto, wrote a letter to the *News* of that city defending the theatre, and in the course of his argument quoted these words from an address delivered to the English Actors' Church Union by the Bishop of London:

When some lad, whether he is returning from church or from the theatre, goes back to his lodgings stronger in character and fired toward virtue; when some of our thousands of tired workers go back from the theatre of an evening cheered, if it is only by a hearty laugh at good, honest fun; when some girl to whom it is easier to speak sometimes by the eye than by the word, sees more clearly that self-sacrifice is a noble thing in consequence of what she has seen represented before her eyes—then I feel that the Kingdom of Heaven has advanced in our midst.

Which again emphasizes the fact that clergymen differ in their views of modern life and its influences.

♠

Mrs. Barney Williams, one of the oldest living American actresses, attained her eighty-fifth birthday on Saturday, Feb. 11.

She has been in a very precarious condition of health for some months, at her home in West Seventy-second Street, New York.

Mrs. Williams and her husband, the late Barney Williams, who died in 1876, were considered in their day the foremost exponents of the "Irish Boy and Yankee Girl," a popular style of entertainment unknown to the present generation of theatregoers.

Mrs. Williams and her husband played extensively abroad. They filled a long engagement in Rio Janeiro, and later in London played by command before Queen Victoria. Several plays were written for them, one by John Brougham, called The Emerald Ring. Dion Boucicault wrote The Colleen Bawn for their use, but before they could appear in it he was forced by the failure of a play he entitled Vanity Fair to produce it at Laura Keene's Theatre, of which he was house dramatist.

♠

A play called Mr. Postrum from Foodville was produced the other evening at Battle Creek, Mich., according to the MIRROR correspondent.

This city is homogeneous beyond the average, and that it is proud of its commercial output—in which breakfast foods figure prominently—goes without saying.

No doubt in the play the editor of *Collier's* was made to figure in the semblance of a villain.

PERSONAL

STEVENS.—Newspapers constantly refer to Emily Stevens, who is at present playing the leading part in The Boss with Holbrook Blinn, as "Mrs. Fiske's niece." Miss Stevens' mother, Emma Maddern, was an aunt of Mrs. Fiske, and accordingly she and Miss Stevens are cousins. Since her success as Emmy in Septimus last season, Miss Stevens has come to be regarded as one of the most gifted and promising of our younger actresses. As Emily Griswold in The Boss she is winning commendation from discriminating sources. Alan Dale said: "Her work was something of a revelation. Very suggestive of the enigmatic methods of her relative, Mrs. Fiske, was Miss Stevens. There was the curiously radiant smile in moments of torture; there was the twitching of the lips and the queer intonations of voice; there was invariably the unexpected. Miss Stevens was unhesitatingly splendid. The Boss would be worth while if it were only to see this clever actress, who lifted the role of the wife-in-name-only into the dominant position. There was no moment when Miss Stevens was on the stage that was not worth watching. She was distinctly 'it.' Hers was an impressionistic part. She played it with febrile abandon." James O'Donnell Bennett, of Chicago, wrote: "Her acting, bell-like in its clearness, fraught with witchery, vibrant with the passion of an outraged soul, is one of the loveliest contributions to American histrionism that the newcomers of the twentieth century have risen to, and that is said with the consciousness that the century is more than a decade old. Miss Stevens again justifies the great Maddern line from which she sprang. She has variety, power, piquancy, and nature. Her shading is swift, accurate, and delicate, and her reposeful moments—which she can afford to emphasize—eloquent and right. The audience rose to her instantly, and before this exciting evening was over it knew that a new actress had come into her own."

RUSSELL.—Is Lillian Russell contemplating a short return to vaudeville? Rumor, which is neither confirmed nor denied, has it that the beautiful Lillian, perhaps the most photographed and famed musical comedy prima donna that America has yet produced, will make a tour of the William Morris vaudeville circuit at the close of her present season in In Search of a Sinner. Although Miss Russell has appeared for several seasons in other than a musical setting, her vaudeville act, it is said, will be a repertoire of her famous songs with her daughter Dorothy at the piano. It is now some time since she made her stage debut at Tony Pastor's, singing popular ballads, but the wonder of it is that she is quite as youthful and quite as blondly beautiful to-day as she was long ago. She will describe this tour as her farewell vaudeville appearance, it is said.

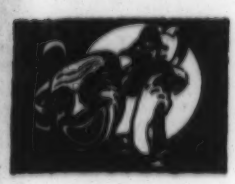
EMILY STEVENS

LACKAYE.—Wilton Lackaye did not remain idle long after the close of his starring tour in The Battle. In Washington, on Monday, Feb. 6, he began his second tour this season in a new play, The Stranger, by Charles T. Dazey. The play is described as a comedy-drama, but the seriousness of the drama overrides the lighter content. The elements in Mr. Dazey's play include progress versus conservatism, the bitterness of social prejudice and the battle of honor and knavery. Mr. Lackaye's role, of course, is dominating.

DREHER.—Gustav Amberg is following up his policy of introducing noted German actors to the American public by importing Konrad Dreher, the eminent German comedian, to succeed Ernst Von Possart, Germany's famous tragedian, who has gone on a tour of the larger American cities, for a short engagement at the Garden Theatre. Mr. Dreher arrived in New York on Feb. 7, and began his engagement Monday night. This is Mr. Dreher's second visit to America, his first occurring in 1909. He is a member of the Royal Court Theatre, Munich, but is often invited by the Kaiser to play at the Court Theatre, Wiesbaden.

LORAINE.—Robert Loraine has the unique distinction of being engaged and disengaged at the same time. Simultaneously come reports from London that Charles Frohman has secured his services for his production of the new W. Somerset Maugham comedy, Loaves and Fishes, which will open at the Duke of York's Theatre on Feb. 20, and the canceling of his marriage engagement to Marie Lohr by that young lady. Miss Lohr feels that as Mrs. Loraine she could not stand the nervous tension attendant on the numerous daring aeronautic exploits of the actor-aviator.

BRADY.—Alice Brady, daughter of William A. Brady, made her first Broadway appearance last Thursday night in her father's musical production, The Balkan Princess, at the Herald Square. Miss Brady made her stage debut a few weeks ago with the company in New Haven, under the name of Mary Rose. Now that she has won recognition she has resumed her own name. She is the daughter of Mr. Brady by his first wife, Rose Marie Rene, who died several years ago. Miss Brady was educated in a convent and at the New England Conservatory of Music, Boston.



HISTORICAL CHARACTERS AS SUBJECTS FOR PLAYS

By LOUIS N. PARKER

THE PLAYWRIGHT who takes a prominent figure in history as the pivot around which to build a play, embarks on a perilous adventure. First he has to choose the method he considers more suitable for his purpose. There are two. Either he can present his hero as he actually was, or he can present him as he ought to have been. In either case he will probably come to grief. I do not believe we know a single historical personage as he actually was. Do we know anybody—our closest friend—as he actually is? De we know ourselves as we actually are? Has not Mr. Zangwill shown there are six of us, and might he not have extended the number indefinitely?

Perhaps Mr. Pepys is the only figure in history we really know pretty intimately, and even he was a much greater man than he says. The playwright who presented Pepys as a good natured gossip, a jealous husband, a dabbler in music and the arts, and a rather salacious gadabout, would be doing him a grave injustice. On the other hand, if you showed him merely as a steady churchgoer, an earnestly religious man, a serious civil servant, a grave scholar, and an art collector and bibliophile of refined taste, you would be doing him less than justice. But supposing you made him the central figure of a play, you must almost necessarily choose between these views. The public is an enormous ostrich. It hides its head in the sand of idealism and refuses to see all round a character. It would not for one moment allow either that Pepys, the great naval administrator, could be a rake, or that Pepys, the rake, could be a great naval administrator.

For stage purposes you must paint your characters black, or you must paint them white. Gray won't do, because the audience cannot and will not, under any circumstances, see gray. This is the main difficulty in dealing with a historical figure. They all have a way of being many-sided, which breaks the dramatist's heart. I hate talking scandal about Queen Elizabeth, but what claims had she to be called the Virgin Queen? Did Mary Stuart commit the crimes she is charged with? If she did not, she sinks at once to the level of a lachrymose ingenue in white muslin; but if she did, I dare not make a heroine of her.

The only complete and satisfactory historical heroine I know of is Joan of Arc. She made mistakes, but mistakes are easily forgiven, and she was put to death before she had the chance of spoiling anything by injudiciously marrying the barber. We are only concerned with one year of her short life, and in that year she was

LOUIS N. PARKER

all the time doing and saying exactly the right thing. In that year, too, every word she spoke was carefully recorded, and has been handed down to us by witnesses under oath, so that half the playwright's work is done for him; he has only to set down Joan's own words, which are much more to the point than any words he could invent; certainly far more to the point than the longwinded rhadomontades Schiller has put into the poor little inspired peasant girl's mouth.

I hold that the playwright should not actually falsify history. By this I do not mean mere juggling with dates. He is entitled to juggle with dates as much as he likes. Dates are nuisances. It does not, for dramatic purposes, matter one iota whether an event is placed in one year or another, as long as it is an interesting event whenever it does happen. But the hero or heroine should not be disfigured out of all knowledge. Nor should he or she be presented with unnecessary frankness. Wherefore we must choose our character with circumspection, or choose merely an episode in his life, in which the more objectionable side of his personality does not come to light.

That is why Nelson is such a stumbling block to the historical dramatist. Lady Hamilton and her husband pervade the atmosphere; you cannot pretend you don't see them. There they are; and they are not very nice—more especially the husband. Eliminate Lady Hamilton, and the human side of Nelson vanishes. Keep her in, and your audience will walk out of the theatre, outraged in all their finest feelings, which is not what you want them to do.

Fortunately, a great many of the prominent figures in history have entirely passed out of the region of fact. The world has gone on putting layers of idealization over them, until the original man has disappeared. The poor little man, who was as human as the rest of us, had all our common failings and all our limitations, has shrunk to an imperceptible maggot in the heart of a great nimbus of perfumed amber. We do not see the original maggot at all; we only see the amber. Authors of learned treatises pluck the maggot out and show him to us in all his pitiable nakedness, but we pay no attention; we have ceased to care whether the maggot is there at all—the amber nimbus satisfies us; is all we want. We read the learned treatise with more or less patience, close it with a bang, and say, "Quite so; very possible; but what does it matter?" Woe to the playwright, however, who dragged the maggot before the footlights and sent him crawling visibly in his original meanness about the stage. Who could bear to see the real Julius Cæsar, the real Napoleon, or the real Elizabeth? I will not even mention great men of later times, around whom the feeling of personal partisanship still rages. 'Twere to enquire too curiously.

I fear that "in the present state of the drama" we must go on idealizing our historical heroes—or we must make them frankly the villains of our plays. Try to whitewash any of the Borgias and see what will happen to you. I put "the present state of the drama" in quotation marks because it is a quotation. It has been a quotation ever since the drama first started; it will remain a stereotyped phrase to the end of time, and it always has meant and always will mean exactly what it means now; simply that the unfortunate playwright does not know his business and is not writing the sublime masterpieces the public is eagerly awaiting—those masterpieces of truth and realism, those amazing pictures of real men and real women, which are so easy to write and which will place their author at once in Walhalla. Alas! Try truth on the stage! Try it once.

And what is truth?

Louis N. Parker.

FOR CHILDREN OF THE STAGE

WHAT is expected to prove the most colossal entertainment ever given in America is that now being arranged by the National Alliance for the Protection of Stage Children. It will take place on the afternoon of Monday, Feb. 27, and some idea of its magnitude may be gained by the statement that the programme will require fully five hours, starting at 1 P.M. The directors of the Metropolitan Opera House have donated that capacious theatre, and it is here that the performance will be given. The Executive Committee of the Alliance, which consists of George C. Tyler, managing director of Liebler and Company, chairman; Marc Klaw, Daniel Frohman, and Charles Frohman, is now busily engaged upon the work of arranging the bill, for which the most prominent actors, operatic artists, and musicians in the country have volunteered their services.

As every theatregoer knows, child actors and actresses—children of the stage—are necessary in the presentation of certain plays. The Blue Bird, Rip Van Winkle, Rebecca of Sunnybrook Farm, Uncle Tom's Cabin, Little Lord Fauntleroy, to mention a very few which have charmed countless patrons of the drama, could hardly be given without them. It is from sources such as these that the stage owes Maude Adams, Julia Marlowe, Annie Russell, Elsie Leslie, Mabel and Edith Taliaferro, William Collier, Henry E. Dixey, Joseph Jefferson's sons, Wallace Eddinger and others. Where State laws arbitrarily prohibit the appearance on the stage of children, they are debarred from the opportunity of learning the rudiments of the dramatic profession. Not only this, but many plays impossible of production without the services of juvenile actors are lost to playgoers. No fault can be found with the laws of New York State in this respect, the licensing power being vested in the mayors of the various cities. Many other States, however, handle the matter in a far less liberal way, as traveling theatrical managers have for years found to their cost. Massachusetts, Illinois, and Louisiana, which contain the big cities of Boston, Chicago, and New Orleans, have laws which are particularly drastic, as they absolutely bar children under sixteen years of age from appearing in theatrical performances. It is well understood that these laws were drafted with children of the factory and the mill in mind. Nevertheless, though their sponsors, perhaps, did not so intend it, they operate directly against stage children. As a matter of actual fact no children anywhere are so well cared for and watched over as the youngsters back of the footlights. Every stage hand or "grip" becomes at once their champion; every stage-manager and stage door-tender is their loyal friend. Nothing in the least objectionable ever reaches their eyes or ears. Coupled with this, they are invariably accompanied by older persons, and their work, if work it can be called, occupies but brief periods.

The receipts from the benefit are to be utilized in enlightening the public upon the hardship which the laws of certain States unwittingly work against children of the stage and against art, in the hope that steps may be taken making for their repeal or modification. The National Alliance for the Protection of Stage Children feels that this matter is one of the most important in connection with the theatre.

The General Committee of the Alliance includes such well-known persons as Augustus Thomas, the Rev. Thomas C. Slicer, Professor William Lyons Phelps, John W. Alexander, the Rev. Percy S. Grant, Daniel Frohman, Henry B. Harris, Percy Mackaye, Levi Mayer, Mrs. Fiske, Mrs. Kate Douglas Wiggin, Julia Marlowe, Hamlin Garland, Hamilton Wright Mabie, Francis Wilson, Winthrop Ames, Mrs. Edith Ellis Furness, Mary Shaw, F. F. Mackay, and Annie Russell.

THE MATINEE GIRL

TWO LESSONS in acting, of a far different type, were afforded theatregoers by recent offerings. Two of the lessons, the value of the pause and the might of intelligent reading, were taught by Edith Wynne Matthison in The Pied Piper.

When the stingy villagers have left the public square declaring that they would not pay the piper's charge for ridding the town of its rats the pause ensues, and well Miss Matthison fills it. She lifts the musical, menacing pipe to her lips and fills the waiting moments with thoughts—thoughts that cross the footlights and dominate ours, reclaiming any that may be wandering. We could see Miss Matthison think, could almost hear the swift thoughts that flashed through the piper's brain as we hear a message whirring along on the telegraph wires overhead. Her expressive face reflected every one of them, acceptance of the final decision of the burghers, queries of how vengeance might be wrought, memories of how the children obeyed the summons of the pipe, her conclusion that she would pipe the little ones away to an underground prison. Well employed seconds were these as she held the pipe with upraised arms at her lips, seconds that would have told us precisely what she would do, though we knew not a word of the old rhyme.

The other valuable lesson was how many shades of thought and emotion may appear in the little word "Yes." Miss Matthison utters it at least six times as she stands with her back to the frantic burghers' wives, answering their questions about the whereabouts of their little ones. There is a rage weighted "yes," spoken with moody brow and drooping lips; a sullen "yes," when self-pity creeps among her emotions; a "yes" cunningly spoken when she has evaded a too penetrating question; a jubilant "yes," a triumphant "yes," a hesitating, conscience-burdened "yes." We had thought the little word monotonous. Miss Matthison showed us that we were mistaken.

The other lesson is less about acting than about power in personality. The man who sat behind me when Blossom Seeley came upon the stage in The Hen Pecks and read a few lines in a too throaty voice, said: "She's got the punch."

So she has. One can wish hypercritically that she would unstrain her voice. One might even talk of a seeming over-confidence where, perhaps, there was anguished stage fright, but Miss Seeley has "the punch." She won't let you think of anything else while she is singing or speaking, and when she moves about the stage your eyes must follow her. When you leave the theatre to the music of the grand finale her voice pulses through the big chorus, as the beat of a hoarse violincello. You can't escape her, and you don't want to escape her. She compels and exacts recollection. That is "the punch."

The suavity of Sir Charles Wyndham is a pleasant proverb. Unfortunately the memory or the powers of observation of the great English actor do not keep pace with that suavity.

Bruce McRae, desiring to entertain his distinguished uncle, provided for him a stage box from which Sir Charles saw and said he enjoyed Nobody's Widow.

Afterward at Sherry's the star and author of the play were presented. Sir Charles had agreeable words for the person and the art of the star. At the infantile face on stilts, Avery Hopwood, he looked in a puzzled manner.

"Did I hear some one say you are an author?" he queried. "May I ask if you have ever written a play?"

Minnie Dupree, it would seem, possesses an unusual name, one of chic and variety, of individuality, but Miss Dupree says that the impression that this is so is sadly and painfully erroneous. She declares that the multitude of Minnie Duprees grow out in the old-fashioned way, but on every blade of grass in this country. The bills and dispossess notices and love letters of the many other Minnie Duprees which came to her she says she thought were funny. Her humorous appreciation ceased when recently came a letter from a Western woman. The letter was brief, direct, and unmistakable:

"If you don't let my husband alone I'll come East and throw vitriol in your face."

Erroll Dunbar had expected that his four-year-old son would follow him upon the stage. But last week the youngster overturned the parental expectations. "I'm afraid he'll become a New York dramatic critic," sighed the elder. For the urchin opening this newspaper at the page which pictured the star of Chantecler had cried:

"Oh, mamma, come and look at the lady rooster!"

The friendship of the late Clyde Fitch and of Zelda Sears, a star in the making when he passed untimely on, having written her a letter which she received the day after the cabled news of his death: "I am finishing your play. Before you hear from me again it will be done," was one of the staunch things in a profession that is perforce transient in nature. Miss Sears says of her late friend: "Mr. Fitch found out any talent I have and set me about developing it. I owe more to him than I could tell in a lifetime." The playwright summed his impressions of his comrade on stage in the words: "Zelda Sears has the heart of a woman, the mind of a man, and the sympathy of an angel."

ZELDA SEARS AND THE LATE CLYDE FITCH

Taken at the Fitch Home, Katonah, N. Y.

Richard Scott has a firm conviction that there will be at least one successful actor in his family, and cites this letter from his twelve-year-old nephew in proof of his expectation:

"DEAR UNCLE DICK:

"I will drop you a few lines while I smoke my pipe. I know you will not be pleased to hear of my smoking, but I've caught you smoking. Oh, in the years that have passed how I've chuckled to myself when you would tell me not to do something and grandma would come along and tell you you did exactly the same thing! I have refined manners at the table and everywhere else.

"I suppose you are still flirting with the women. I am flirting with the young society girls. All of them are crazy about me. The minute I get on Broadway there is at least twenty girls hanging on me. The other boys are jealous of me. Elizabeth is fine. Everybody is nearly as good looking as I am."

David Belasco says that all his life he has liked black cats, has cherished the ambition to have all the furry, midnight-colored Sphinxes about him he wished. Only since he completed the furnishing of his quarter million dollar studio in his theatre has he been able to gratify that ambition. Now as you step from the silent elevator into those rooms of Oriental splendor a papier mache black cat, arched of back and erect of tail, greets you from the balustrade. A black marble cat sneers in superior fashion at you from the mantle. A stuffed black cat crouches as though about to spring out at you from between the heavy silk curtains. The paper weight on the desk beneath the mantel is a black cat couchant in ebony. Black cats crouch and glower or stretch and dream in odd corners of the most atmospheric spot in New York. One wild note is introduced into the domestic symphony. On a corner of the desk is curled in sleep a statuette of a tiger, huge head between its paws, delicate whiskers alert, amber eyes but half closed. The eyes seem always on one of the studio's chief treasures, a lock of brown hair, crisp and fine, and eloquent, with letters surrounding it in its handsome frame to prove that it came from the head of Napoleon Bonaparte.

A sweet-faced old spinster sent by a committee as an investigating committee to ascertain whether Nobody's Widow was quite the play for the members of her club to see in a body, told me of her proposed report:

"I shall tell the ladies it is proper enough. But just between ourselves, don't you think Mr. McRae asked too often whether he might come back? Don't you think he could have made himself understood by asking once or twice?"

We rarely miss Edwin Arden from the Broadway stage for a season, but his unusual exile is proving a pleasing experience to himself. Mr. Arden is vaudeville in Captain Velvet, a "drama in little," so sleep banishing that no critic has been found so morose as not to be pleased with it and with Captain Velvet himself, as played by Mr. Arden.

Not often does an entire company, nor even an individual member of it, have the pleasure of seeing a critique of the play and company by their star, in print. I am able to give them that unusual pleasure. Rose Stahl says of Maggie Pepper:

"If the uncontrolled enthusiasm of crowded houses means anything we have a big, popular success. The audiences laugh and cry, and every person in the cast scores. Frederick Truesdell in the lead is wonderfully effective and thoroughly charming."

N. C. Goodwin, companioned by a purple mood, thus addressed me from the forum of the Lambs' front door:

"I know the actors like my work, but I don't want to be an actors' actor. I want the public. I'm like the lawyer who made a plea for the life of his client. Some one said to him a month later: 'That was one of the finest, most moving pleas I ever heard.' The lawyer answered: 'But they've hung my client.'"

Lines which we will soon hear in one of the comic operas:

"What's grapefruit?"

"Grapefruit is a lemon that has had a chance."

"All things are possible in real life, and the drama reflects real life," is the motto of the realist playwright. The cases of Fayne Moore and Florence Burns furnish parallels for a chief incident in The Deep Purple, and last week a Western news dispatch disclosed to the world a husband and wife with a boarder who was the elderly former husband of the wife, a situation cavilled at in The Havoc.

Sometimes besides domestic complications and multiplications come out of Utah. There were Maude Adams and Ada Dwyer and Viola Gillett. There is Clyde Squires. There are Alphonse Ethiere and Sallie Fisher. There are the three Santley boys, Joe, Freddy and Tom, and now comes the girl with the auspicious name, Hazel Dawn. Miss Dawn, who will sing the Gay Claudine in The Pink Girl is one of five sisters who are dancing and singing to the fore. A few years ago a few knew them as "those bright Tout girls of Ogden." But their fame has extended beyond the railroad junction at which passengers from the East renew their breath for the last spurt of the long journey to the Pacific Coast. Two of the sisters are singing in grand opera in London. One is a singer in the Court Theatre of Berlin. A fourth sings in the Opera Comique, and Hazel Dawn will presently engage our animated study in Ivan Caryl's music.

Charles Klein asserts that whatever their fate, Maggie Pepper is his best play and Maggie Pepper the superlative character of his creation.

Madame Bernhardt's view of Philadelphia's barring the production of The Samaritaine because Christ was portrayed in the play was briefly put.

When, getting out of her carriage, she was met at the stage door with the announcement that there would be no production that afternoon, because several clergymen had converted the Mayor to their opinions, she turned about without a word and placed her foot on the carriage step. As she did this she noticed across the street a tumbledown, deserted old church edifice, across one of whose dismal windows was nailed the sign: "For Sale or Rent."

"It is evident," said Madame Bernhardt, "they don't want Him there either."

THE MATINEE GIRL.

THE SPECULATOR BILL.

The Board of Aldermen have returned the proposed ordinance to prohibit sidewalk ticket speculation to the Committee on Laws and Legislation for further consideration. The measure was introduced more than a year ago and provides for a $10 fine for violation of the law. The Mayor approved it and the Committee on Laws voted favorably upon it, but the Board of Aldermen have returned it by a vote of 36 to 26. The proposed ordinance does not refer to the sale of tickets at hotels and agencies.

NATOMA.

The first production of Victor Herbert's grand opera, Natoma, to be sung in English, will be made by the Philadelphia-Chicago Grand Opera company in Philadelphia, Feb. 23. It will have a New York hearing at the Metropolitan, Feb. 28. In the cast will be Mary Garden, John McCormack, Lillian Grenville, Armand Crabbe, Gustav Huberdeau, Hector Dufranne, and Constantin Nicolai. Cleofonte Campanini will conduct.

PLAYS OF THE WEEK

NOTE.—A slight delay in the deliveries of this week's MIRROR *is due to a fire which for a time suspended operation of the presses.*

NEW THEATRE—NOBODY'S DAUGHTER.

Comedy in four acts by George Paston. Produced Feb. 13, by the New Theatre.

Mr. Frampton ..... A. E. Anson
Mrs. Frampton ..... Theresa Maxwell Conover
Colonel Torrens ..... E. M. Holland
Mrs. Torrens ..... Mrs. Harriet Otis Dellenbaugh
Tony ..... George Clarke
Honora May ..... Pamela Gaythorne
Christine Grant ..... Helen Reimer
Teresa Holyrod ..... Olive Wyndham
Sir Jasper Marchmont ..... William Raymond
Will Lennard ..... Frank Gillmore
Jane ..... Mary Doyle

It must be a matter of universal felicitation that the New Theatre has followed the distinguished success of The Piper by another play so charming and so eminently satisfactory as Nobody's Daughter, which by its theme and its presentation gratifies every longing.

Possibly to some, Nobody's Daughter may seem to discuss a subject better left to other argumentative arenas than the theatre, for Honora May had been brought up by old Christine Grant in ignorance of the fact that Mrs. Frampton and Colonel Torrens were her parents. After the youthful storm of love the two had each married happily, and had concealed their relationship to the child, although they zealously cared for her. When Honora was approaching twenty and had fallen in love with Will Lennard, a rough, self-taught mechanic, old Christine insisted that the girl, whom she dearly loved, should be shown the life of a lady by visiting her mother. Mrs. Frampton's remonstrances were overcome, Honora went to the Frampton home, and, of course, Mr. Frampton discovered her parentage. His first impulse to end all connection with the woman who had deceived him was altered by Mrs. Torrens, who put in a splendid plea for the unfortunate Mrs. Frampton, and the curtain fell on a tender reconciliation after Honora had departed with her Will Lennard.

When affairs—in life or on the stage—have progressed for twenty years as they had in this circle, no other solution of the problem is possible or desirable. That, however, rather begs the contention raised by Mr. Frampton, who insisted that his wife should have told him about Honora before their marriage. He himself had been equally frank in a similar matter. As Mrs. Torrens said, such a confession means far more to a woman than to a man in the present state of society, and no woman will commit social suicide. That, however, did not answer the question. If a person chooses to defy convention, he cannot in the end injure himself by having the courage of his convictions; he need not shriek his defiance from the housetop, but he need not deny his master.

Although from this point of view Miss Symonds—or George Paston, as she calls herself—has said only a superficial word on the puzzling question, she has said it clearly and tastefully. Her characters are admirable and real, possibly excepting Mrs. Frampton and Colonel Torrens, which are excessively difficult roles to play. The romance and the comedy are sufficient to balance the tragedy, and the plea of Mrs. Torrens is one of the finest scenes on the stage. Possibly the millinery comedy exceeds the limits of wisdom, but it will please the ladies.

Nobody's Daughter has been carefully cast, with a result that justifies the care. Helen Reimer's realization of staunch Christine, one of the elect, was splendid, although she occasionally forgot her Scotch burr; it was a genuine transcription of life, and not a farcical exaggeration, as some were inclined to take it. Pamela Gaythorne and Olive Wyndham, in similar yet differentiated roles, won the deserved admiration of the audience at every point. Such a bit as Honora's wiping away Christine's tears is a mark of particular skill. Frank Gillmore and William Raymond, in two more attractive roles, roused ready sympathy by their warmth and sincerity. A. E. Anson, both in light and heavy scenes, worked with a force and a spontaneity scarcely to be bettered. Mrs. Dellenbaugh's fourth act is an exhibition of taste and feeling that make lovers of dramatic art proud of it; for depth and delicacy of sentiment, for a magic touch that instantly clarifies the whole situation, one must look far to find the equal of her speech to Honora. George Clarke was delightful. In the two difficult roles Mrs. Maxwell-Conover and E. M. Holland are entitled to qualified praise. It does not seem necessary to go outside the regular New Theatre company to fill Mrs. Frampton's role as commendably. While Mr. Holland lacks the military precision and polish, he displayed the humanity of his character, particularly in the last act.

The details of staging are commendable in the highest degree. The garden scene makes an especially pretty picture.

GAIETY—EXCUSE ME.

"A Pullman carnival in three sections," by Rupert Hughes. Staged by George Marion. Produced by Henry W. Savage, on Feb. 13.

Harry Mallory ..... John Westley
Ira Lathrop ..... Scott Cooper
Rev. Walter Temple ..... John Findlay
Jimmie Wellington ..... James Lackaye
Arthur Fosdick ..... John Davidson
Roger Ashton ..... Harry Carter
Harold Wedgewood ..... Harry Kendall
The Porter ..... Willis Sweatnam
The Conductor ..... Thomas H. Walsh
Lieutenant Hudson ..... Alonzo Price
Lieutenant Shaw ..... E. H. O'Connor
Mr. Baumann ..... Frank Manning
The Gambler ..... Alonzo Price
The Train Butcher ..... Frank Dee
First Highwayman ..... E. H. O'Connor
Second Highwayman ..... Alonzo Price
Rev. Charles Selby ..... E. H. O'Connor
Marjorie Newton ..... Ann Murdock
Kathleen Llewellyn ..... Rita Stanwood
Anne Gattle ..... Grace Fisher
Mrs. Walter Temple ..... Lottie Alter
Mrs. Fosdick ..... Grace Dreyer
Mrs. Jimmie Wellington ..... Isabel Richards
Mrs. Whitcomb ..... Margherita Sargent
Snoozleums ..... By Himself

Excuse Me need make no apologies for itself or its company. It is a refreshing draft attractively served by up a corps of capable players. The three scenes take place aboard a Pullman train, the first and last acts occur in a San Francisco sleeper on an Overland Limited, and the middle act in the combination car of the same train. Here Mr. Hughes gathers a galaxy of such opposite types that their social contact almost exhausts the catalogue of ludicrous situations. Only in few instances do the events overleap the bounds of probability; still they make up a rippingly dashing farce.

The fact that Harry Mallory had received an army commission in the Philippines and before starting on his journey intended to make Marjorie Newton his wife, so that she might accompany him, gave Mr. Hughes his inspiration for a farce that obliterates the memory of Seven Days. Mallory planned to stop at a clergyman's house on his way to his train, and be married to Marjorie. His automobile broke down and was repaired only in time to get him to the station. Marjorie determined to see him to the train and then go home to wait for his return in three years. She accompanied him onto the train and was unwittingly whirled off on the journey to San Francisco. At the very end of the trip a minister who had been traveling in disguise revealed his identity and was persuaded to tie the delayed knot.

Harry and Marjorie were not the only couple made happy on the trip. Ira Lathrop, who was on his way to China, met his boyhood sweetheart, Anna Gattle, of Vermont, who was going to China as a missionary, and was married to her aboard the train by a clergyman hurriedly summoned during one of the brief delays. Jimmie Wellington, on his way to Reno to secure a divorce, met his wife, who was journeying to the same place for the same purpose, and was reconciled to her. Mrs. Whitcomb, also an intended divorcee, met her third or fourth husband on the train. Other events of this memorable trip included a train robbery and a clever tricking of the robbers. So many small bits of business were so well inserted and so many amusing incidents resulted from a mixing of the very different people, that a recount would be unsatisfactory and well nigh impossible.

Willis Sweatnam as the good-natured and talkative negro porter was incomparable. Scott Cooper was the unromantic Ira Lathrop. John Findlay was the Rev. Walter Temple, who had tired of preaching and was in search of a good time. He smoked real "five centers," drank a half glass of rye and almost swore. His wife (Lottie Alter), a pleasant little woman, also with a desire to be "sporty," a desire reflected from her husband, smoked one cigar, was made ill and swore off. Mrs. Jimmie Wellington (Isabel Richards), who gave Mrs. Temple the cigar, was an up-to-date society woman. Her husband, Jimmy Wellington (James Lackaye), but once during the trip was sober. Mr. Lackaye's avoirdupois and indiscriminate good-will to everybody and everything was an agreeable asset to an agreeable role. He and Mr. Sweatnam were quite the stars, although John Westley and Ann Murdock in the juvenile roles were deservedly favored next. The whole cast, which contained a long list of names, was excellent. The parts were all of sufficient length to display every one's ability or inability. Happily, only ability was displayed.

GARRICK—THE ZEBRA.

Farce in three acts from the French, by Paul M. Potter. Produced on Feb. 13, by Charles Frohman.

Commodore Farragut Lee ..... A. Hamilton Revelle
Colonel George de Peyster ..... Richie Ling
Lieutenant Agincourt ..... Lawrance D'Orsay
Sludge ..... Alexander Clarke
Professor Ferishtah ..... Alfred Hudson, Sr.
Count de la Beuve ..... Reginald Mason
Bullinger ..... Ernest Cossart
Milliken ..... Henry Hall
Hicks ..... John Harrington
Bulbul ..... Adelaide Nowak
Ottima ..... Vera McCord
Kiki ..... Irene Fenwick
Blenda ..... Wilhelmina Lewis

The play moves in New London, Conn., at the Summer bungalow of Professor Ferishtah, of the Society of Psychical Research, who is conducting experiments on Sludge, a waiter, in the guise of a spiritualistic medium. At the opening the professor is entertaining his daughter, Bulbul, her husband, Colonel George de Peyster, and their friends, Commodore Farragut Lee and his wife, Ottima. Lee and de Peyster, though pretending to be very much in love with their wives, yearn for a holiday by themselves and declare that they are going to take a flight with Count de la Beuve, president of the Aero Club of America. Just before they hasten away Count de la Beuve appears on the scene without betraying them. When they have disappeared Count de la Beuve discloses himself as Milliken, a private detective, in the employ of Ottima.

Suddenly the two young men, coming to the end of their funds, are forced to return home secretly in search of money. Just as they are making away with the money in Bulbul's jewel box they hear a noise and are forced to secrete themselves on a balcony.

Lieutenant Agincourt, of the British warship *Thunderbolt*, is discovered making violent love to Bulbul, and Bulbul, in furtherance of her wifely purpose, is not reluctant in receiving the officer's attentions. Then Mlle. Kiki, the girl from Gunther's, with whom de Peyster is clandestinely in love, comes to the Ferishtah bungalow, too, with the $3,000 fur coat which Ottima purchased immediately on learning of her husband's escapade. De Peyster, hidden in the balcony, is forced to also see Sludge, the dish-washer, make love to her. Each arrival on the scene places the two young men in a new predicament. The theft is discovered and the police are summoned. Just as the young wives are about to corner their husbands they escape through an open window, one with a charge of birdshot in his foot. The Zebra finally lands by good chance only a dozen or so miles from the bungalow, in Norwich, Conn. The husbands return and tell of their prodigious aerial feats, while their young wives, pretending to be credulous, endeavor to catch them in their lies.

This is at last accomplished by the telegram Kiki sent to Peyster, which falls into his wife's hands. The husbands are forgiven and swear it shall not happen again till next time, when they will use, not a balloon but an aeroplane.

Aside from some very bright dialogue, which is inclined too much to a double interpretation, and an amusing, well conceived second act, the production hardly adds much to this sort of drama, though the excuse of the wayward husbands is, indeed, a novel one and leads to many amusing complications. The exposition rather lacks in vitality and delays the story, while the last act is somewhat confused and slow and does not definitely settle all questions. It is inconceivable that Bulbul would so easily forgive her husband, and Sludge, while held by an officer under suspicion, makes an exit. The second act is the only excuse for calling it farce. The little vaudeville act between Kiki, Peyster, and Lee hardly got over and surely was not in keeping. It is wondered that the antics of the husbands on the balcony did not arouse the house. A little more suppression would have been more amusing and natural.

Although the situations are well acted in the main, the scene between Bulbul and Lieutenant Agincourt with the husbands on the balcony was badly rendered by both. The playwright has given the sympathetic character of the Count some bright lines. Irene Fenwich made a decided impression as Kiki by the grace of her person and by the knowledge of her art, a fact likewise true of Vera McCord, whose work is commendable. Sludge is interpreted by an excellent comedian, Alexander Clark, while Richie Ling and Alfred Hudson, Sr., did acceptable work in their respective roles. As much can hardly be said of A. Hamilton Revelle. He is a rather self-conscious actor, prone to exaggeration and mechanical action, though, no doubt, his work is pleasing to those who do not demand naturalness in an actor.

EMPIRE—DOUBLE BILL.

ALICE-SIT-BY-THE-FIRE.

Comedy by J. M. Barrie. Revived by Charles Frohman, Feb. 13.

Colonel Grey ..... Charles Dalton
Mrs. Grey ..... Ethel Barrymore
Amy Grey ..... Louise Drew
Cosmo Grey ..... Thomas Kelly
Stephen Rollo ..... Frank Goldsmith
Leonora Dunbar ..... Helen Freeman
Nurse ..... Anita Rothe
Fanny ..... Florence Busby
Richardson ..... Alice Beresford

Barrie and Barrymore, and a double bill—such was the delectable combination the Empire provided for its playgoers last Monday night. A revival of Alice Sit-by-the-Fire formed its principal feature, and a new one-act play, The Twelve Pound Look, conceived in Barrie's best manner, was an added novelty.

It is five years since the former play was seen here, with Miss Barrymore as Mrs. Grey, the middle-aged mother. She fits rather better in the part now, and gives it more the effect intended, while the work of Louise Drew as the romantic and earnest daughter Amy, deserves very high commendation; she made her part extremely important and significant and at times quite surpassed the principal role. The work of the company was of the usual high order, although at times a little uneven. Thomas Kelly as Cosmo Grey, the precocious one, rather overstrained the humor of his lines, and Frank Goldsmith was somewhat indifferent as Stephen Rollo. Charles Dalton rendered capitally the quiet humor in the part of Colonel Grey, and Onita Rothe was excellent as the Nurse.

THE TWELVE-POUND LOOK.

Drama in one act, by J. M. Barrie. Produced by Charles Frohman, Feb. 13.

Sir Harry Sims ..... Charles Dalton
Lady Sims ..... Mrs. Sam Sothern
Kate ..... Ethel Barrymore
Tombes ..... James Kearney

This "one-act drama," as Barrie terms it, was written for Miss Barrymore and has already been seen in London, where it was played last Spring. It

(*Continued on page* 10.)

NEWS OVER LONDON WIRES

TWO NEW PLAYS MEET WITH SUCCESS AND MARK THE PROGRESS OF THE YEAR.

A Witness for the Defense, by A. E. W. Mason—The Popinjay, by Mouillot and Lawrence—Announcements—The Censor Again—The Stage Year Book—At Grasmere.

LONDON, Feb. 4.—Contrary to certain expectations, A. E. W. Mason has not written a tract upon divorce in A Witness for the Defense. As might have been supposed, he was concerned chiefly in telling an interesting story. The witness was a journalist who was serviceable to the heroine when she was under trial for the murder of her husband in Rajputana, India. The husband, of course, deserved his death, because he was a drunken brute who did not appreciate his wife. Later, when the widow, Stella Ballantyne, thought to marry Mr. Haselwood's son in the good County of Sussex, suspicions were again aroused for Henry Thresk, the witness, to allay. The most interesting scene occurs in the third act where Ethel Irving is supported by George Alexander. To Miss Irving falls the chief honor of the occasion, although Mr. Alexander in the title-role is highly pleasing. In the support, Alfred Bishop and Leslie Faber were conspicuous. The rest of the cast consisted of Lyston Lyle, Sydney Valentine, E. Vivian Reynolds, F. Arundel, G. Trevor Roller, and Marie Linden. A Witness for the Defense was produced on Feb. 1 at the St. James' Theatre. For the convenience of critics the initial performance began at eight o'clock.

On Feb. 2, at the New Theatre, The Popinjay was finally produced by Fred Terry and Julia Neilson before an audience which represents the entire public in its cordial disposition toward this family. The new play is a satirical comedy by Frederick Mouillot and Boyle Lawrence, the dramatic critic of the *Standard*. Mr. Terry played the part of Christian II., the Popinjay, not so heroic a hero as Mr. Terry usually essays, but still an entertaining personage, even in his cups. Miss Neilson as Queen Frederique had a more showy role, and impersonated the regal lady with her usual charm and power. She rose to the occasion when she had to take the tipsy monarch's place and address their loyal followers. By this speech she secured the throne to her less worthy husband, because enemies had made a demand for his abdication. Others in the cast were Frederick Groves, Eric Rae, J. Carter-Edwards, Malcolm Cherry, Alfred Kendrick, H. Humbertson Wright, J. L. Dale, Philip Merivale, Horace Hodges, Miriam Lewes, Molly Torraine.

The English Play Society today will produce a new play in three acts, Under the Rose, by Minnie Douglas, at the Rehearsal Theatre. Peter Pan and The Blue Bird are to be withdrawn to-night, after their successful Christmas revival. Grace will return to the Duke of York's Theatre on Feb. 6, with Irene Vanbrugh leading the original company. Miss Horniman's repertoire company from Manchester will play at the Coronet. The list includes The Critic, The Makeshift, and The Knight of the Burning Pastle.

Lawrence Irving also has felt the blight of censorship. That officer has refused a license to Mr. Irving's projected importation of Les Trois Filles de M. Dupont, which was to have succeeded The Unwritten Law. Deprived of The Three Daughters, Mr. Irving will present David Belasco's version of Le Lys, a four-act drama, by Gaston Leroux. Leading roles will be filled by Mr. Irving and his wife, Mabel Hackney, and Geraldine Olliffe.

The Stage Year Book is on the market, one of the best records of the theatre that one is likely to meet. Among the numerous photographs are two American actresses, Ada Rehan and Julia Marlowe. England, France, Germany, Australia, America, Sweden, and Japan are covered by photographs and articles.

At Grasmere, a local company will to-day present a village drama, The Mistress of Mosshead, by Miss E. Simpson, of The Wray. It will be an exposition of peasant manners and customs in the lake region, and will make capital of various traditional items.

Granville Barker, supported by Lillah McCarthy, Alice Crawford, Nigel Playfair, and Gertrude Robins, in a sequence of dialogues by Arthur Schnitzler, appeared at the Palace last Monday. On Tuesday Miss McCarthy, supported by Janet Aclucle, Arthur Wontner, Helen Boucher, Vera Coburn, J. H. Brewer, Arthur Whitley, Kenyon Musgrave, and Claude King, began a series of matinees of The Witch, by John Maesfield, at the Court.

JASPER.

THE ACADEMY MATINEE.

Third Performance of the Season by the Seniors of the Empire School.

The Man on the Kerb, described as a duologue, by Alfred Sutro, and A Country Mouse, a three-act comedy, by Arthur Law, were the selections for the display of dramatic talent on the part of senior members of the American Academy of Dramatic Arts and the Empire Theatre Dramatic School, at their third performance of the season, Feb. 9. The cast of The Man on the Kerb:

Joseph Matthews ..... James W. Mott
Mary ..... Margaret Foster

In this sketch of sobs and chokes Miss Foster did fairly well in an impossible role, while James W. Mott was incoherent, both because he spoke too timidly and because he mouthed his words. The story was neither dramatic nor literary. The two victims simply wailed and gnashed their teeth because Joseph Matthews could get no employment and the family, including an infant daughter, were starving. The wife was prevented from being a thief by her husband, who returned to its owner a purse pilfered by her, and the husband was restrained by his wife from ending their misery by murder and suicide. Husband and wife were still in the throes of very loud grief as the curtain descended. The cast of A Country Mouse:

The Duke of St. Kitts ..... Gerald Quina
Lord Robert Wyckham ..... George Handy Shelton
John Bowlby, M. P. ..... James W. Mott
The Hon. Archibald Vyse ..... Herman Joslin
Jephcot ..... Edward Paul Bern
Footman at Mr. Bowlby's ..... Myron Z. Paulson
Footman at Mr. Aynsley's ..... Tom Powers
Lady Sylvia Bowlby ..... Pauline Langdon
Violet Aynsley ..... Florence Phelps
Angela Muir ..... Ann Pittwood
Mrs. Cropper ..... Lucia Bronder

At moments Mr. Law's comedy was very amusing and at times it dragged. The Country Mouse was Angela Muir, who came to London to visit her cousin, Violet Aynsley. Although unsophisticated Miss Muir was quite able to take care of herself in the midst of her cousin's not over-decent social surroundings. Lady Sylvia Bowlby, wife of John Bowlby, M. P., was carrying on a liaison with the Hon. Archibald Vyse, and Violet Aynsley, infatuated with Lord Robert Wyckham, kept his interest in her by pretending to be a married woman. The Duke of St. Kitts, an old roue, was extremely fond of Angela. Matters were straightened out by the Honorable Archibald falling in love with Angela, thus humiliating Lady Sylvia, who returned to her husband repentant; by Lord Robert really falling in love with Violet and by Angela's announcement of her engagement to the Duke of St. Kitts. The Honorable Archibald was the only member of the sextet of debauchees left unhappy by the turn of fate. Of course it was proper that he should be left so.

For the most part the cast was equal to the demands. The young women, however, were much better than the young men. Gerald Quina might have been good if he had restrained an evident natural inclination to be the "funny man." He over-acted extravagantly. George Handy Shelton was miscast. James W. Mott gave a consistently quiet performance with a clearer enunciation than in the first sketch. Herman Joslin was not the right type for the Hon. Archibald. Edward Paul Bern was very good as the faithful old servant, Jephcot. The young women were all excellent. Pauline Langdon was the haughty, worldly Lady Sylvia, Florence Phelps was a charming Violet Aynsley, and Ann Pittwood's Angela Muir was a delightful bit. Lucia Bronder's Mrs. Cropper was a triumph of character work.

EDITH WYNNE MATTHISON
As Light in "The Blue Bird," at the New Theatre

A LYRIC DRAMA.

Before sailing for London last Wednesday to prepare for the production of Baron Trenck, F. C. Whitney signed contracts for the first performance in London, the latter part of April, of a one-act lyric drama, entitled Corsica, composed by Irenée Bergé, of New York, to the book of Frederick F. Schrader, who is also the translator and adapter of Baron Trenck. The opera, which has attracted considerable attention in musical circles as sung by Christian Hansen, Frances Hewitt Bowne, Vera Roberta, and Karl Stall, in private, is scheduled for a series of special matinees at Mr. Whitney's recently acquired London theatre. It embraces a cast of but four characters, independent of an invisible church choir, and has an intermezzo. The story deals with a Corsican vendetta with a peculiarly poetic charm. The composer, a pupil of Massenet, has long been regarded as one of the most eminent musicians in the United States.

BARTON HILL.

The death of Barton Hill was recorded in THE MIRROR of Feb. 1. It appears that on Sept. 30 last Mr. Hill left his country home, "Hillbrook," at Paradise Valley, Pa., and went to Altamonte Springs, Fla., to spend the Winter months at the home of his nephew, Charles R. Hill. That is where he died on Jan. 25. He was eighty-two years old on Sept. 26, 1910.

Conforming to a desire that he had expressed, the remains were taken to Orlando, ten miles distant from Altamonte, for burial by the Elks, and the impressive ritual of that order was read at the funeral.

It is not commonly known that Barton Hill was an accomplished French scholar. At the age of ten years, it is said, he could speak no other language. He translated several plays from that language.

He was born in Dover, England, Sept. 26, 1828. After graduating from the Erridge Academy, Brighton, he went to London and was apprenticed to Samuel G. Fairbrother, who was then the leading theatrical printer. Young Barton averred that as the printer's craft was good enough for Ben. Franklin, it was his choice. That guild alone could by permission of the Parliament wear a dress sword. In those days the honor was deemed inconsistent. His apprenticeship being completed in 1847, he was a master printer, so he at once set sail for Montreal, Canada, where his parents then resided. For about two years he worked at the case and was a rapid compositor. Close confinement to that work impaired his health; he therefore ventured to adopt the profession of his father, Charles Hill, who was well known and esteemed as an actor and manager.

DR. COOK IN VAUDEVILLE.

At last Dr. Frederick A. Cook, the Polar adventurer, has sought refuge in the haven of the famous and the notorious—vaudeville. He appeared Monday afternoon at the Manhattan Opera House. Dr. Cook's act is an illustrated lecture on what he did and saw during his Arctic explorations.

Byron, N. Y. Jacob Wendell, Jr. John Tansey Edith Wynne Matthison

SCENE FROM "THE PIPER" AT THE NEW THEATRE

The Piper hangs the crystal so that its colors will amuse the children during his absence from the cave

GEORGE M. COHAN'S THEATRE.

The New Playhouse at Broadway and Forty-third Street—Its Modern Features.

George M. Cohan's comedy, Get-Rich-Quick Wallingford, moved from the Gaiety Theatre on the afternoon of Feb. 13, and opened his own new playhouse. George Keister designed the theatre, which was built by the C. L. Grey Construction Company. The Fire Department has pronounced it the safest theatre in America. The seating capacity is slightly over one thousand. The exits are so numerous and so broad that the entire house can be emptied in one minute.

A novel feature of the new house is a decorative scheme of painted friezes showing the life and successes of George M. Cohan and his family. Mural paintings of the Four Cohans in various stages of their career adorn the lobby, and the auditorium is illuminated by large oil paintings. The subjects chosen for these pictures are "Give My Regards to Broadway," which is a large panel directly above the stage, and which shows Little Johnny Jones watching a homeward bound steamer leaving Southampton, The Yankee Prince at Buckingham Palace, George Washington, Jr., singing "You're a Grand Old Flag," Get-Rich-Quick Wallingford's big scene with the suspicious directors, and The Man Who Owns Broadway in a typical scene from that musical comedy. The color scheme of the theatre is Tyrian purple and Sheffield silver. Marble is freely used, and the furnishings are of the richest materials throughout. Mr. Cohan has made his dream of the perfect theatre come true.

The exterior of the theatre is carried out in terra cotta, iron, and bronze, in modern transitional Renaissance, with elaborate vestibules and marquees built in a part of the main façade. The exterior is treated in a new finish, cream white terra cotta, with a very low finished glaze giving a soft lustre like a semi-polished marble, but being permanent in color and cleaned by the weather.

The entire building, other than the bronze and iron trimmings, is of this material, excepting the base and door piece; the base of a selected dark green granite, and the main door piece, including the main vestibule, finished in Vert Maurin, a dark green marble.

The theatre building proper is on Forty-third Street, though the theatre lobby and box-office are in the Fitzgerald Building extending to Broadway.

The main lobby on Broadway is carried out in the same style as the exterior of the building, in transitional Renaissance, with a vaulted ceiling, richly designed and finished in metal effects, with a high dado of Benou marble. The intervening friese of mural paintings gives the history of the Four Cohans.

The lobby is enriched with doors and box-office front of bronze and plate glass, and the ceiling with two magnificent chandeliers, finished in metal effect to match the other metal work.

Between this lobby and the theatre proper is an entresol, the treatment of which is a garden effect in Vert Maurin marble and Caen stone.

The theatre itself is treated in a transitional Renaissance, running to the early Spanish Renaissance with heavy beamed and square paneled ceiling, with its rather simple and heavy outlines.

The auditorium is lighted by a tungsten installation with specially designed fixtures in keeping with the decorative scheme of the house, and the auditorium is supplied with an abundance of tempered fresh air, which is carefully distributed throughout the entire house in the usual manner of the best modern practice. A refrigerating plant will cool the stage and auditorium in Summer.

The stage is a marvel of mechanical ingenuity, being one of the best equipped in this country. There is an unusually large installation of dressing rooms sufficient to accommodate 100 people.

The building is thoroughly fireproof with courts on all sides except on Forty-third Street, which has twenty-nine fireproof exits.

THE POSTILION OF LONJUMEAU.

It was almost forty years ago that Theodor Wachtel, the eminent German tenor, made his first appearance in this country, at the Stadt Theatre, presenting as his first offering The Postilion of Lonjumeau. It has since been sung a number of times in German and French. Last week Werner Alberti, a popular actor in Vienna, bid for American favor, appearing in the same comic opera. The piece offers excellent opportunities far acting tenors, and is, therefore, preferred by this class of singers. Alberti belongs distinctly among acting tenors, and made a most agreeable impression, scoring strongly in the light comedy scenes. He sang the postilion song with the whip accompaniment in masterly style, while his hit of the evening was his rendition of "Love Me and the World Is Me" in German, which won repeated encores. Jeannette Allen, a recruit from Berlin, was the Madeleine, and has a pleasing stage personality. She has a voice of high range and sings Adams' florid music exceptionally well. Adolph Kuehns is an actor and not a singer. When engaged in the former capacity his work as the Marquis de Corey was thoroughly enjoyable, and made amends for his feeble effort in the latter direction. Siegfried Brück was a physical wheelwright and equal to the exactions of the role. Four performances of The Postilion of Lonjumeau were given, while Das Jungfernstift was sung during the balance of the week.

ERNST VON POSSART

ERNST VON POSSART CELEBRATES.

At one of the closing performances of Ernst Von Possart, the eminent German actor, at the Garden Theatre, Herr Von Possart celebrated his three hundred and fiftieth performance in this country. He appeared in his famous role, that of Rabbi Sichel, in Friend Fritz. He received many curtain calls, and was the recipient of great bouquets of flowers, but did not make a speech. He is now on his tour, under the direction of Gustav Amberg, that will take him to the principal cities of the country.

AT VARIOUS PLAYHOUSES.

GRAND OPERA HOUSE.—The Commuters played its first New York engagement, since closing its long run at the Criterion, at the Grand Opera House last week. Lowell Sherman as Larry Brice, Edna Phillips as Hetty Brice, and Egbert T. Roach as Mr. Colton are the new members of the cast since its original New York production. John Cumberland has been promoted from the part of Mr. Colton to that of Mr. Rolliston. This week, The Traveling Salesman.

WEST END.—The Nigger was presented at the West End last week and Guy Bates Post, judging from the repeated encores which every curtain brought to him, as the star of this well-known success, was a great favorite. Florence Rockwell as Georgiana Byrd was excellent, and William Cullington as Simms was very good. T. C. Hamilton as the deputy did not give a clear performance of the part. Jack Barnes and Henry Hull as Barrington and Joe White, respectively, were adequate. The others of the cast proved satisfactory. This week, Mother.

MAJESTIC.—'Way Down East is continuing its success at the Majestic. The audiences which nightly witness this play of homely New England life are quite different from those which are seen lower down on Broadway. The Majestic audiences are composed of people who seldom visit the theatre—a tribute to Lottie Blair Parker's classic.

NEW THEATRE.—The repertoire for this week includes the first production in this country of George Paston's Nobody's Daughter on Monday night, and its continuance on Tuesday, Wednesday, and Thursday evenings; The Blue Bird on Monday afternoon, Saturday matinee, and evening, and The Piper for Wednesday matinee and Friday evening.

ACADEMY OF MUSIC.—Monday evening the regular stock company, which had been resting during Chauncey Olcott's two weeks' engagement, returned to present The Warrens of Virginia.

PLAYS OF THE WEEK

(*Continued from page 7.*)

has a very simple plot. Sir Harry Sims, a striving and successful aspirant for social and political honors, has finally managed to obtain a much coveted prize—he is to be knighted. For years he has flattered and fawned his way upward in the world, while at the same time bullying and browbeating all those dependent on his favor; among these is his wife, and he tyrannizes over her and reduces her to a state of meek subjection. She is not his first wife, and her predecessor is still living.

The announcement of the honors bestowed on him brings a flood of congratulatory letters, and to answer these he calls in a typist, a woman, prosperous looking and competent, who takes up the work she is hired for and handles it efficiently. He comes in to give her some instructions, and is admiring the accuracy and expertness of her services, when he suddenly discovers that she is his former wife, the wife who had left him several years ago because she could not endure his domineering rule and would not sacrifice herself to his sordid ambitions. Here she is—independent and self-reliant. Sir Harry asks the meaning of this change of attitude. "This is my twelve pound look," she replies, and then explains that before she left him she had saved up twelve pounds for the express purpose of freeing herself from his tyranny. With this money she bought a typewriter, started out to support herself, and had enjoyed an independent existence ever since. Lady Sims enters during the talk and hears part of the recital. She is a thin, mild-looking person, in strong contrast to the robust and jolly typist at whom she looks rather wistfully. "I wish I had a machine like that," she says, as the stranger packs her instrument and prepares to depart.

Miss Barrymore as the self-possessed and capable operator was a very cheerful and human figure, and her work was greatly enjoyed. Hardly less interesting was the Lady Sims of Mrs. Sam Sothern, so carefully and conscientiously given by that favorite player. Charles Dalton gave one of his most perfect portrayals in his impersonation of Sir Harry Sims.

HERALD SQUARE—THE BALKAN PRINCESS.

Musical play in prologue and two acts, book by Frederick Lonsdale and Frank Curzon, music by Paul A. Rubens, lyrics by Paul A. Rubens and Arthur Wimperis. Produced by the Shuberts, on Feb. 9.

The Grand Duke Sergius ..... Robert Warwick
Count Boethy ..... J. H. Pratt
Captain Radomsir ..... Kenneth Hunter
Lieutenant Varna ..... Fritz Macklyn
Max Hein ..... Percy Ames
Blatz ..... Teddy Webb
Lounger ..... Harold de Becker
Emil ..... Harry Lewellyn
Hermann ..... Robert Milliken
Henri ..... Herbert Corthell
Magda ..... May Boley
Olga ..... Alice Brady
Sofia ..... Vida Whitmore
Paula ..... Rose Firestone
Tessa ..... Bobby B. Nichols
Carmen ..... Carmen Romero
Margherita ..... Daisy James
Teresa ..... Peggy Merritt
Guests ....Robert Milliken, Lew Litchfield, Olin Howland
Cashier ..... Sylvia Clark
Princess Stephanie ..... Louise Gunning
Nobles of Balaria.....Olin Howard, S. Keen, H. de Becker, Irving Finn, Robert Milliken
Waitresses.....Millie Bright, Grace Kimball, Mabel Ferry, Nanon Welch

The Balkan Princess apparently had as little trouble in subduing Broadway as in subduing the refractory Grand Duke Sergius. The only difference was that Broadway wanted to be subdued, and the Grand Duke thought he didn't. That was before he saw Stephanie. When they met incognito at the Bohemian restaurant, he fell as violently in love as the other five dukes, but Stephanie abdicated rather than marry any one of the five whom she didn't love, or the one who, she thought, didn't love her. But he did, and everything came out all right in the end.

The plot was so good, and the acting it permitted Robert Warwick and Vida Whitmore, was also so good, that one wished for more of it—a totally unwarranted wish, of course, in musical comedy. Perhaps that apochryphal creature, the "tired business man," and some others, as yet unclassified by the statistician, may have been consoled for the loss of more plot by the substitution of more or less comedy. The menu card and a few other superannuated topics were humorously discussed in the course of the performance, so the audience should not forget that they were listening to a genuine musical comedy. The pantaloon skirt and one or two neat lines, however, made their debut.

Despite some rather ragged work, the music flew to a considerable altitude. Its erratic descents when it trimmed the daisies added an uncertain enjoyment of its periods of exaltation. Except for the finales, which have a few phrases of rather ostentatious ornament, the various numbers follow simple lyric structure. Although the melodies are sufficiently varied, the style of treatment is uniformly florid and noisy, each contributing to the general effect of the score. The most popular solo of the musical brotherhood is doubtless "Dear, Delightful Women," with "Wonderful World" next. "Holidays" was generously encored, "Don't Let's Meet Again" had considerable interest, "Lady and Gentleman" rejoiced in quite clever music. "Dreaming" was pretty, and "A Man's a Man" was a good military ensemble.

The women's voices were usually worth listening to. Louise Gunning curiously mixes her good and her bad points. She can and frequently does enunciate clearly. When singing easily she commands a pure, sweet tone; but as soon as she forces it to full strength it turns sharp. She has plenty of spirit, and controls her voice well in such musical gymnastics as "The Sunshine of Spring Time." May Boley, Alice Brady, and Carmen Romero show flexibility, ease, and sweetness of tone. Vida Whitmore's voice is too hard to be listened to with pleasure.

Deprive Robert Warwick of his charming personality, and his musical ability would not carry him far. Big and sweet as his voice sounds, it needs all sorts of private attention. Aside from that, however, his work was quite delightful through his spontaneity, grace, and vigor. In speaking, his voice is always satisfactory.

One doesn't expect a comedian to climb upon a pinnacle of comedy and sit there all the evening. Mr. Corthell did not. He approximated this feat so nearly, however, that most of the audience thought him funny most of the time, and some of the audience thought him funny all of the time.

Upon the second scene several rainbows have been liberated, and the result was as bizarre as the designer could wish. Ruddy purple, wine red, deep blue, and bright green have met together in as near an approach to harmony as could be expected of such amiable colors. Perhaps some people can swallow them raw, but others will find it as difficult as to cultivate a taste for olives. After this chromatic Gehenna, the final scene dawns like a pale yellow and blue benediction, so beautiful that the earlier vagaries of Mr. Ellis' imagination are almost worth living through to see it. "Sweet is pleasure after pain." Impervious constitutions, however, may expect to enjoy The Balkan Princess continuously from the first note till the last.

GARDEN—REPERTOIRE.

DIE HAND.

Pantomime in one act, by Henri Bereny. Produced on Feb. 6, by the New German Theatre.

Vivette ..... Camilla Dalberg
Baron ..... Herr Lippich
Der Einbrecher ..... Herr Krause

Just why the robber chose to show his hand is not clear. At least he did, and Vivette saw it reflected in the mirror. Continuing her dance with much forethought, she seized the key and tossed it from the window to her lover below. Thus Vivette was saved and the robber foiled. Camilla Dalberg, who brings this pantomime to the Garden Theatre, following her engagement in Paris and London, has one great asset in a radiant personality which attracts the attention of spectators. Added to this, she possesses mobility and ease, without which this highly artificial form of drama would afford little pleasure. Her companions express their ideas with facility.

HEIMATH.

Drama in four acts, by Hermann Sudermann. Produced on Feb. 6, by the New German Theatre.

Schwartze ..... Herr Heine
Magda ..... Frau Barsescu
Marie ..... Frl. Foerster
Auguste ..... Frau Brasch
Franziska von Wendlowski ..... Frau Berla
Max von Wendlowski ..... Herr Pittschau
Heffterdingk ..... Herr Krueger
Dr. von Keller ..... Herr Agerty
Professor Beckmann ..... Herr Eisemann
Von Klebs ..... Herr Keller
Frau Landesgerichtsdirektor Ellrich ..... Frau Baste
Therese ..... Frau Dams

Magda has rarely found an interpreter who more completely grasps the intellectual and moral development of the character, and who more ably expresses the varying mood of the singer. That Frau Barsescu does not endow Magda with glorious beauty and consequent seductive attraction, perhaps, need hardly be mentioned, since she does things that are histrionically much finer. Magda's ineradicable lack of sympathy for the humdrum village; her impulse to love, which dragged her downward; her aspiration, by which she rose again; her patronage of her female relatives; her sense of duty to her father; her scorn for the petty; her ridicule of assumed superiority—Frau Barsescu understood all these things and many more, and put them into a representation unified in its whole and diversified in detail. Her comedy was charming, her anger impressive, and her sentiment touching. Frau Barsescu is a delightful actress.

The support in many roles was worthy of particular commendation. While lacking militant imperiousness and polish, Herr Heine played the tenderer passages with excellent taste, and ended his final scene in most convincing fashion. Herr Krueger gave his earlier scenes quite all the stolidity they would stand, and played the later, contrasting parts with better effect. Herr Pittschau, complacent but not dapper, played his best in the pretty scene toward the beginning. Frl. Foerster was likewise at her best in the lighter moments. Herr Agerty left the impression that he was playing a difficult role. The eccentric parts were well taken. Every voice in the company fell pleasingly on the listening ear.

DER ZIGEUNERBARON.

The Gypsy Baron, the popular opera by Johann Strauss, opened on Feb. 10 to play a week. The charming music, in the older fashion of comic opera, was sung spiritedly at least, and received much deserved applause. Herr Hansen, the guest, sings with assurance and ease; his voice is full and pleasing. Frl. Richard's voice, clear rather than sympathetic, she handles with excellent effect. The duet in the second act was particularly well sung. Herr Gerold filled the comic role capably. The Hungarian dance interpolated in act two cannot be praised too highly; it was an incarnation of sprightly life.

Konrad Dreher will follow Der Zigeunerbaron on Feb. 17.

EDNA MAY TRIUMPHS.

Edna May (Mrs. Oscar Lewisohn) reappeared at the Savoy Theatre, London, last Monday night in her original part in The Belle of New York, for charity, and a great audience wildly applauded her. She was billed as Mrs. Lewisohn. Six performances will be given. She seemed as young, as appealing and as demure as ever.

TREASURER MISSING.

Charles Etzel, treasurer of the Montana company, is reported missing from Cincinnati. He had threatened suicide before disappearing.

MABEL BARRISON ILL.

Mabel Barrison (Mrs. Joseph Howard) is dangerously ill in Chicago from acute bronchitis, and little hope of her recovery is held out by her physicians.

Byron, N. Y. Olive Wyndham Gladys Hulette Claribel Campbell Edith Wynne Matthison Elsie Herndon Kearns Ethel Brandon

IN THE PALACE OF THE REAL HAPPINESSES

One of the new scenes in "The Blue Bird" at the New Theatre

OTIS SKINNER

A RESPECTER OF TRADITIONS

ENVELOPED in the respectable Bohemianism of Gramercy Park, Otis Skinner probably takes the atmosphere too much as a matter of course to consider it especially, for we speedily lose the power of being consciously impressed by daily surroundings. That psychological law was arranged by a wise Providence, for most men have to occupy their minds with other things than impressions of environments. To the casual visitor, however, the home of The Players, fronting the little square of chaste snow under the bare trees of the park, reveals its individuality with becoming dignity and deliberate hospitality. No doubt the shades of Booth and Barrett return to the club Edwin Booth founded, and drift contentedly through the high-ceiled rooms, where a sombre and quiet aroma of aristocracy still affords the pleasing assurance that their ideals are not forgotten.

Sarony, N. Y.

OTIS SKINNER

Tangible memorials of the great Booth greet one at every turn, from the famous Sargent portrait hanging above the mantlepiece in the reading room, up to the Booth room three floors above. The wainscoted walls of the stairway are covered thick with prints and portraits of Booth and other members of the profession, and two cabinets outside his room contain his theatrical wardrobe. There behind glass doors, in a motley row, stands all that is left of Julius Caesar, Richard III., Richelieu, Iago, Shylock, Hamlet, Othello, and the other characters that used to thrill audiences half a century ago.

"Here, just off the main library, is Booth's private library," said Mr. Skinner, leading the way into a small room. "People say that he was not a student, and all that, but marginal notes in many of these volumes show a keen mind and a quick perception." He pointed to the rows of old books which presented faded gold letters and worn edges to the world with a certain equanimity, much as Saint Simon Stylites must have looked down from his pillar. Besides volumes of the dramatists, surrounding a variorium Shakespeare like a bodyguard, there were all sorts of commentaries and reference books on costumes, gestures, oratory, and other topics that would commend themselves to a studious actor.

"Upstairs is the Booth room," said Mr. Skinner. "You will find everything about it arranged exactly as it was during the actor's life—even to the volume of poems lying open on the table. Apparently the last thing he had been reading about was the ambition and the hope that only death can gratify. There is the line." Mr. Skinner indicated the page that stared whitely upward from its place on the broad table. "We leave this room undisturbed, a traditional sentiment of the club."

The chill air and the precise positions of chairs and tables said plainly enough in their own rather melancholy way that the tenant had long since abandoned this home. In the large alcove, the canopied bed with its gay quilt stood at state, and above the alcove arch dim gilt letters spelt out the inscription, "Blessed be the man who first invented sleep." Beside the fireplace, opposite the portrait of the beautiful Mary Devlin looked tranquilly down with a dispassionate interest in those who came to gaze at the room where her husband once held court.

As the door closed upon the calm scene from the past that needs but a warm imagination to make it glow again, Mr. Skinner continued: "My room, directly behind, is known as the Barrett room, for Barrett occupied it during his lifetime." We had come back into the present, the tan draperies at the head of the bed wavered in currents of air, the Autumn landscapes on the dark, ruddy walls radiated animate color, and the whole room exhaled personal vitality.

"We actors, like poor Joe in The Bleak House, are always moving on." Mr. Skinner ran his hand over a pile of manuscript plays lying on the large round table in the centre of the room. "We are always looking for the great play—always looking." He emphasized the hopelessness of the quest by a delicate emphasis and by a half amused, half pathetic glance at the papers under his hand. "Everybody that writes drama, lives near enough to New York to watch the arrivals, so the avalanche descends as soon as we enter the gates. I try to avoid it as much as I can, for I am lazy. Not that my intentions are bad, but I am excellent material for the street paving department of Hades." Believe it, you who can.

"When anybody writes to me that he has a play, I tell him that I am very busy—which is near enough to the truth not to lie heavily on my conscience. Still, although I can't look over all the plays that are written, I do want one that will last me for ten years. Then I can tip my chair back, put my feet on the table, and tell the world to go hang. It would give me a rest from this eternal and infernal grind.

"I'm afraid an actor doesn't get much rest, though, until his friends put him in a black box, adorn themselves with mourning bands, and follow him to the final rest. Sometimes they put him into a blazing fire that turns him into a handful of gray ashes. I remember that while wandering around Père la Chaise, the famous Parisian cemetery, I once led Mrs. Skinner into the crematorium, through the pardonable curiosity of a sightseer. It was less gruesome to wander about the crowded grounds, looking at the monuments to Heloise and Abélard and Rachel and at the rest of the famous tombs.

"It's a pretty crowded city—Père la Chaise," said Mr. Skinner. "Not much like the old burying grounds up in New England. That is the land I always love to go back to; it seems to express in its picturesqueness some of the aspirations that form a part of myself. Probably that is because I was born in Cambridge and spent all my early years in Massachusetts and Connecticut. Spring in New England is an annual miracle. The undulating hills turning green, the blue skies crossed by clean white clouds, the sunny breeze bringing vigor in its touch, the apple orchards drifting with pinkish white blossoms, the very stones singing under one's feet—it is wonderful to come back to after the flatness of the Western prairies. I like the prairies to look at once in a while, and I admit that a contemplation of their vastness can fill one with unrestraint, but it gets too monotonous for me.

"I remember a trip I took with Tryon, the landscape painter, up along the Connecticut and Massachusetts ridges of the Berkshires. I am sure the gods would desert Valhalla if they could see those hills as we saw them. Here and there on the crest of the hills perch villages, each with its broad street, dignified old houses, and a church lifting its white steeple straight up toward the blue that doesn't seem so very far away.

"And yet I have known persons who yearn for Wichita!" Mr. Skinner smiled. He probably realizes that it is largely a matter of training; to each the old, familiar things are dearest. It is much easier to convince the intellect of the inferiority of some loved spot than it is to alter the affection—particularly when one can return to the loved spot only in recollection. We idealize what we love, and that is one of the beautiful traits of mankind.

"It is the spirit of all these beautiful things that I like to see on the stage. Of course, I love Shakespeare; those characters are old friends that I can revisit when I choose. I have done so much Shakespeare, however, that I always welcome something new. If an actor serves his art and his profession he will not mark time by doing the same thing over and over; he will attempt something new, something that points toward progress.

"The accusation that the stage is degenerating dates from Thespis, the gentleman who spouted from the tail of a cart. Just now writers are declaring with extra vehemence that the stage is galloping down the primrose path, led by anæmic playwrights, effeminate actors, and commercial managers. But there is no trouble with the stage. Its spirit is moving, and that may confuse some minds. The playwrights have ideas, the actors have ambitions, and the managers get wonderful results. Although they all make mistakes, most managers want to do the best things. There is such a swarm of theatres in New York that a manager in desperation may commit artistic crimes that he himself deprecates. The stage leads into many mistakes.

"The average French play is laden with rank stuff. In The Old Man, for example, a father and his son both love one woman. The affair is further complicated by the fact that the father's wife is living. From eight o'clock to twelve-thirty this quadrangle is turned over and over, forced into one disagreeable situation after another. The craftsmanship, however, is a wonder. In that respect the French lead the world. Their tasteful ingenuity informs their painting, their sculpture, their music, their poetry. When it comes to drama their theme is wrong, although it appears to interest them vitally. The American audience, so far as it has a character, prefers a clean play.

"I have had four plays from the French—The Harvester, The Duel, The Honor of the Family, and Sire—all of them fine examples of French art. To the French, Sire has a vital theme, for the legend of the Bourbons is so fresh that the royalists make a pilgrimage every year to the grave of the Pretender, Louis XVII. The story *is* far more to them than Aaron Burr is to us.

"To American audiences historical plays as such are not worth a snap. There was Nathan Hale. But so far as the hero was concerned, his name might have been Jim Jones with quite the same effect. The lively comedy, the ingratiating sentiment, or the impressive tragedy—but never the history—caught the attention.

"A playwright sometimes figures out that some character like Napoleon will do for a play, but Napoleon never was the central character in a great or a satisfying drama. In Madame Sans Gêne, he was a subsidiary person. The glory of Napoleon, of Lincoln, of Washington, never gets across the footlights, because the ambitions of those men are too far removed from the ordinary theatregoer. We don't sympathize much with the man climbing about over thrones or grasping the helm of state.

"Young writers just from college, with their studies fresh in their minds, frequently make this error, and even college professors—for the mistake is not confined to callow youth—fail to see that the stage does not allow the projection of historical characters into the audience. As a rule I shriek and fly from historical plays.

"Various historical periods, however, are still used with success. Look at the French Revolution—a play in every alley. Aristocrats at the guillotine, parting of lovers, heroism of women, the Marseillaise in the background. In American history the Civil War is the most dramatic period, but the plays that succeed have fictitious characters. All we know of Barbara Frietchie is what Whittier set down in his poem." Mr. Skinner repeated a few lines of it. "That recalls my school days," he said.

"For my own part, I like plays that require expression rather than repression. I am not anxious for flamboyant roles, but I do like to let myself out. That's the sort of drama I am looking for now. As drama is not an exact science and can't be studied in the laboratory, one can never pick such a play with any certainty. It is like chasing the *ignis fatuus*, but that is the typical state of mind of the actor. He is always in the clouds or in the depths, always exhilarated or overwhelmed with his ideas. The histrionic temperament never strikes a jog-trot."

Yet Mr. Skinner does not bear much resemblance to the wild-haired genius his words picture, for he is orderly in appearance and in manner of living. Moreover, his mind moves in an orderly fashion, and he stands rather among the conservatives in his regard for traditions. Doubtless an actor's veneration for his art increases as he grows older in it. Certainly, when he is daily passing Booth and Barrett on the stairs he has every reason to feel the gravity, the dignity, and the power of the player's profession.

CHAUNCEY L. PARSONS.

CAPTAIN NORTON'S REMINISCENCE.

In a recent number of *The Marine Journal* Captain George L. Norton, editor of that publication, indulged in reminiscences called up by the death of Captain Ed. L. Cope, superintendent of the Dock Commission of New Orleans, who died on Jan. 27.

According to Captain Norton, one day in the early seventies he chartered the boat *Aspinwall*, then owned by Captain Cope, to take a number of players and their friends down the river to inspect the process of grinding sugar on one of the great plantations near New Orleans.

In the party were John McCullough, Stuart Robson, Frank W. Sanger, Nat C. Goodwin, with Mrs. Goodwin (Eliza Weathersby), Kate Forsythe, Willie Edouin, Jennie Reiffharth, Olivia Robson, Alice Atherton, and Emma Norton. These artists were with Nat Goodwin's, John McCullough's, Frank Sangers', and the Robson and Crane companies, playing in the Crescent City at the time.

DEATH OF WALTER BROWNE.

One of the most pathetic incidents of the Winter was the death of Walter Browne on Feb. 5, a few hours before his play, Everywoman, was produced at Hartford. His illness was largely caused by his arduous work upon this modern morality play, which has been his chief work for three years. Since Henry Savage accepted it and put it into rehearsal, Everywoman had engrossed Mr. Browne's attention more closely than ever. He was a constant attendant at rehearsals until a sudden attack of pneumonia kept him away from the final dress rehearsal. He was taken to Audubon Hospital, where he died on Thursday morning.

Walter Browne was born in York, England, the son of the Lord Mayor. After studying at Eton and Oxford he married a daughter of the Bishop of Lincoln, a granddaughter of Sir Walter Scott. During his course at the Royal College of Surgeons in London he quarreled with his father and went upon the stage. Attracting the notice of D'Oyley Carte, he was in the original casts of several Gilbert and Sullivan operas. After drifting around the world he found himself in a revival of these operas at Wallack's Theatre, New York. Soon leaving the stage, he became a journalist for the rest of his life. He leaves a widow and three children.

The play which he was fated not to see is an allegorical and modernized replica of Everyman, in five canticles. Everywoman is intended not only to point a moral but also to amuse the audience. For both reasons the author has introduced up-to-date types of characters and devices of management. He has made it his *monumentum aere perennius*.

CHANGE AT THE HIPPODROME?

R. H. Burnside, general stage director of the Hippodrome for the past three seasons, resigned last Friday night and also severed his connection with the Shuberts.

Mr. Burnside had been associated with the Shuberts for more than ten years. He recently returned from Atlantic City, where he went to rest after an attack of pneumonia. He is crippled with rheumatism and is compelled to use crutches.

It is rumored there has been a difference of opinion among executives of the big playhouse regarding the productions, as business has not been satisfactory. In fact, there was a rumor yesterday that the entire management of the Hippodrome would be changed, but it could not be verified. Mr. Burnside has taken an office in the Times Building and will devote his time to independent producing.

SHUBERTS TO ENTERTAIN ORPHANS.

In accordance with their annual custom, the Shuberts, managers of the Hippodrome, will entertain the children of the orphan asylums in Greater New York at several matinee performances this week. Among the institutions which will send their small charges to witness the circus and spectacles at the Hippodrome are the Hebrew Orphan Asylum, Roman Catholic Orphan Asylum of the Dominican Convent, Hebrew Sheltering and Guardian Society, the Darrach Home for Crippled Children, Sacred Heart Convent Orphan Asylum, and the Home for Destitute Crippled Children.

WILLIAN COURTNEY TO STAR.

Eugene Walter's play, Homeward Bound, in which Arnold Daly and Charlotte Walker recently closed, will go out shortly, under the management of the Shuberts, with William Courtenay as star. Others in the cast will include William Roselle, Marion Ballou, Amy Summers, Frederick Burton and Dorothy Tennant. Mr. Courtenay's contract with the Shuberts is for three years.

TWILIGHT.

A production of Twilight, a one-act grand opera, by Arthur Nevin and Randolph Hartley, composer and librettist, respectively, of Pola, the American opera produced in Germany last April, will probably be made at the Metropolitan Opera House this season. Nothing definite can be stated as to the production.

A STRAUSS PREMIERE.

The new Strauss opera, Rosenkavalier, which was produced on Jan. 26 at the Dresden Royal Opera, was received with wild enthusiasm by a large and distinguished audience. The theme of the opera, a Rococo version of the Priscilla and John Alden story, is treated in anything but a Puritanic fashion. In fact, the Kaiserin is said to condemn the libretto because it is too racy.

Carl Perron sang the role of Ochs von Lerchenau, a sort of combination Falstaff and Miles Standish. Eva von der Osten sang the title-role, the ambassador who carried the rose. Margarethe Sierns sang the part of the Princess; Carl Scheidemantel, the parvenu nobleman, and Minnie Nast, the fiancée of Ochs. There are fourteen smaller roles.

The Rose Cavalier is more melodious than earlier works from this composer. Although there are frequent crashes and explosions in the orchestra, most of the score is as melodious as Mozart, Verdi, or Offenbach. The waltz is utilised for all it is worth, particularly in the second act. The comedy, which descends finally to farce, is indicated by noisy orchestration.

Great care and expense have been lavished on the production. Scenery and costumes are so gorgeous as to surprise even old theatregoers. The production cost $12,500. Max Reinhardt, the stage-manager, arranged the ensemble effects.

In the audience were Edyth Walker, who will sing The Rose Cavalier in Hamburg; Professor and Mrs. Humperdinck, M. Messager, of the Paris Grand Opera; American Consul-General and Mrs. Gaffney, Max Schillings, Jean Gerardy, Emil Hauer, Leoblechs Adolph, and Herr Fürstner, Strauss' publisher.

OWEN KILDARE.

The "Kipling of the Bowery," Owen Kildare, whose career reads like a fairy tale, died in the Manhattan State Hospital on Feb. 4, as briefly chronicled last week, and his body was cremated at Fresh Pond, L. I., Feb. 6. Kildare was born in 1864 in New York and began life as a Bowery newsboy. After that he became a prizefighter, a baggage agent and a bartender. He made a brave effort to educate himself and raise himself from the level in which he had been born. At night school he met an East Side teacher, Marie Rose Deering, who helped him and under whose inspiration he began writing. She died a week before they were to be married in 1900. In 1903 he married Leita Russell Bogardus. She divorced him recently, since his incarceration in the insane hospital, and married Charles A. Adams, U. S. N. Kildare leaves a daughter, aged four years. He was the author of "My Mamie Rose," which was dramatized as The Regeneration for Arnold Daly.

SUMMER STOCK AT DAYTON.

Harry A. March, of Canton, O., previously identified with critical newspaper work in Washington, D. C., and as general manager of the Nancy Boyer and American Stock companies, has been awarded the contract for the Summer stock at Fairview Theatre, Dayton, O., by the American Railways Company, a many million dollar corporation of Philadelphia. Mr. March has secured one of the best known stage directors as his co-operative partner in the Dayton stock, and will immediately engage his company. Mr. March has been most widely known as the manager of Nancy Boyer, whose tours through the Middle West have been productive of very large business. Miss Boyer will not be in the Dayton stock, as she and her husband, Henry Testa, will make a European trip soon after the close of her season in May.

PRODUCTIONS OF BAKER AND CASTLE.

Harold McGrath, the novelist, is in New York to confer with Baker and Castle about their forthcoming productions of plays from his novels, "The Goose Girl" and "The Puppet Crown." Mr. McGrath, when he saw the production of Graustark in Syracuse, decided that he wished this firm to produce the dramatic version of The Goose Girl, and at once opened negotiations to that end. Baker and Castle were delighted at the chance and also persuaded him to include the rights to "The Puppet Crown" in the contract. Mr. Baker will make the dramatizations and the productions will be staged under the personal direction of Mr. Castle. Baker and Castle have also signed a contract with Samuel French to produce this Spring a comedy with music entitled Gay Matilda.

WOODS IN BROOKLYN.

A. H. Woods has announced that the Court Theatre, Brooklyn, which he holds under a lease for a term of years, will be reopened Monday, Feb. 20, under a new policy. In future Mr. Woods will present only high class attractions at popular prices, inaugurating his season with Thomas E. Shea in A Soldier of the Cross. Mr. Shea's engagement at the Court is by special request. His booking is for two weeks, but in all probability he will remain a fortnight longer with frequent changes of his plays. Among his offerings will be Dr. Jekyll and Mr. Hyde, Man o' Warsman, Counsel for the Defense, The Bells, and selections from the Shakespearean repertoire.

BEATRICE INGRAM ENTERTAINS.

The stock company favorite, Beatrice Ingram, who is in her second year in vaudeville with the Porter Emerson Browne sketch, The Duchess, is playing this week at Jacques Theatre, Waterbury, Conn. She is entertaining parties of friends from Eastern New England, where she was one of the greatest stock favorites during her engagements in Portland, Me., Boston, Mass., and Providence, R. I. Delegations from Milford, N. H., Boston, and Providence have already paid their respects to the sprightly little ingenue.

SEEKING FOR HEIRS.

A London letter to the St. Louis *Globe-Democrat*, rehearsing the romantic cases of heirs sought for by solicitors in chancery proceedings, states among others that "Frederick Solomon, who married an actress and went to New York, where he was employed at the Casino, and George Daly, who was born in New York in 1881, are both wanted for their benefit," and that "the next of kin or representatives are sought of T. C. Valentine, an actor."

SECOND FIRE IN EIGHTEEN MONTHS.

For the second time within eighteen months the Grand Opera House at Superior, Wis., was damaged by fire on Feb. 3, to the extent of $20,000, fully covered by insurance. The Lillian Maxwell Stock company, who were playing there, were heavy losers and will occupy the Bijou Theatre until the Opera House is rebuilt, which will be as soon as weather conditions will permit.

KIPLING'S FATHER DEAD.

John Lockwood Kipling, father of Rudyard Kipling, died at his home in Tisbury, England, Jan. 29. He was born in Pickering, England, in 1837, his father being the Rev. Joseph Kipling. In 1864 he married Alice Macdonald, who died a few weeks ago. Rudyard Kipling was born in Bombay, December, 1865.

FRANCES STARR

A Favorite Exercise of a Favorite Player

WILLIAM INGERSOLL.

After ten years of stock work, William Ingersoll has returned to New York, and, in anticipation of returning to one-part work, is negotiating for Spring and Fall engagements. Mr. Ingersoll, during these ten years, has played stock engagements in Washington, Denver, Pittsburgh, New York, Providence, Richmond, and Philadelphia, and in each place has become a tremendous favorite. From extravaganza to Shakespeare, from comedy to tragedy, and from a dialect part to Romeo has been the extent of his accomplishments. Mr. Ingersoll scoffs at the usual idea that much stock work is detrimental. Like Henry Miller and Henrietta Crosman he agrees that one who does not wish to become more than a one-part actor should not attempt stock work, but that one who wishes to broaden, to have a trial at all sorts of roles, and to know his art thoroughly must have years of stock work. Owing to his desire for a permanent home Mr. Ingersoll took up stock work immediately on his return from London, where he appeared with Nat Goodwin, and has continued in that work till this Spring.

NEW AMUSEMENT ORGANIZATIONS.

Several Companies File Certificates of Incorporation with the Secretary of State.

The following amusement companies filed certificates of incorporation with the Secretary of State at Albany the past week:

1441 Broadway Company, New York city, to do a general theatrical and amusement business, build, own and lease theatres and produce and manage dramatic and musical productions; capital, $100,000; incorporators: Edwin N. Duff, 1421 Arch Street; Daniel E. Brogan, 2229 Oakdale Avenue, Philadelphia, Pa.; Hollis E. Cooley, Great Kill, Staten Island, N. Y.

Harmonia Amusement Company, Buffalo, N. Y., to own and lease theatres and produce first-class theatrical, vaudeville and other performances; capital, $5,000; directors: Frederic Dillman, Michael A. Crage, John L. George, Buffalo, N. Y.

Equitable Amusement Company, New York city, to engage in the moving picture, vaudeville and theatrical business at 380 Grand Street; directors: Moses Silverman, 100 Second Avenue; Jacob Malbin, Rebecca Malbin, 380 Grand Street, New York city.

The Forty-third Street Theatre Company, New York city, formed for the purpose of erecting and operating a theatre and provide for the production of plays, operas, etc. Capital, $10,000; directors: Nathan G. Goldberger, 346 Broadway; Beyer Klein, 200 West 112th Street; Harry E. Diamond, 1223 Boston Road, New York city.

Charles B. Wilshin, Inc., New York city, to act as and become general managers of actors, actresses and acts of all kinds; capital, $1,000; directors: Charles B. Wilshin, Sadie Wilshin, 1402 Broadway; William Grad, 2187 Seventh Avenue, New York city.

Hudson River Motion Picture Company, Brooklyn, N. Y., to conduct the business of theatrical proprietors, also moving picture houses, and present plays, operas, etc., and deal with merchants and tradesmen in regard to premiums and coupons for admission to theatres; capital, $3,000; directors: Justin S. Galland, Andrew Foulds, Jr., Adelbert W. Bailey, 25 Broad Street, New York city.

Napolin Amusement Company, 12 Graham Avenue, Brooklyn, N. Y., to maintain moving picture exhibitions and other amusements; capital, $5,000; directors: Morris Epstein, 366 Bushwick Avenue; Jacob Napolin, 113 Ralph street, Brooklyn, N. Y.; Isiah Freedman, 783 Broadway, Bayonne, N. J.

SHOW GIRL KILLED.

Garna Gillette, a chorus girl, was shot and killed in Seattle, Wash., Feb. 6, by James Vlasos. Miss Gillette was from New York and went to the Coast with Bonita in Wine, Woman and Song. When that company disbanded she joined the Armstrong Musical Comedy company, which disbanded recently. She claimed as sister, Viola Gillette, leading woman for Jefferson De Angelis in The Beauty Spot, whom she had expected to meet, but Viola denies the allegation. Her refusal to marry Vlasos is thought to have been the motive of the crime. He shot and killed himself at the same time.

BERNHARDT HONORED

THE NOTED ACTRESS A CENTRAL FIGURE IN WASHINGTON SOCIAL ACTIVITIES.

Guest of Honor at the Press Club, She Makes a Speech Involving a Sentiment About the Panama Canal—Later She Figures in a Diplomatic Reception.

Sarah Bernhardt was the guest of honor at the annual ladies' day reception at the National Press Club, Washington, last Tuesday afternoon.

Madame Bernhardt was presented to the club by M. Jusserand, the French Ambassador, who characterized her as "one of the imperishable glories of her country." Madame Jusserand, wife of the Ambassador, was present, with the entire personnel of the French embassy, and presented Madame Bernhardt to the members and their friends.

Madame Bernhardt addressed those assembled in French, which was translated by an interpreter saying:

"The United States has grown since I first came here—grown in power and grown in wealth. Your political and commercial development has been the wonder of the civilized world, but I am here to tell you that they have not outstripped your appreciation of things artistic. The more I appear before the American people the more I am impressed by their great love of things beautiful, by their true enjoyment of that art which lays bare the soul of things as they are. Nowhere have I been inspired to greater efforts than in this free and great country, nowhere have I met with more flattering receptions, and nowhere have I felt myself better understood."

She lauded the construction of the Panama Canal as a great achievement that "would be a monument to the energy and grit of the American people." She declared that inasmuch as she had gone to Panama with Count de Lesseps to celebrate the turning of the first sod for the canal, she desired to take part in the celebration in 1915 of the completion of the great waterway, and would return to America at that time. On Friday afternoon Madame Bernhardt held the centre of the social stage for a few hours when all Washington society flocked to greet her at the tea given in her honor by the French Ambassador and Madame Jusserand. The beautiful French Embassy, with its rare works of art and dainty furniture, was decorated with bowers of lilac and American Beauty roses. The tea table was presided over by Countess De Chambrun, wife of the Military Attaché of the French Embassy, and Viscountess Benoist d'Azy, wife of the Naval Attaché of the Embassy. Others assisting Madame Jusserand were Madame Pontalis, wife of the Counselor of the Embassy, and Madame de la Rocca, wife of the First Secretary. Among those attending the reception were most of the members of the diplomatic corps, officials and residential Washington society.

UNUSUAL ELEMENT IN A PLAY.

A priest's love and duty to his church, a mother's love, a mother's grief, a broken-hearted sweetheart, and the power of the Church are blended in an interesting story in To Serve the Cross, which was produced at Baltimore on Feb. 6. An unusual dramatic element of the play is shown of a priest who, bound by the sacred secrecy of the confessional of the Roman Catholic Church, dare not reveal the confession of a murderer to save his own falsely accused brother from the gallows. The play is by James Hallock Reid, known formerly as "Hal" Reid. The scene is laid about Gloucester, Mass. Orrin Johnson plays the priest. Others in the cast are Theodore Roberts, Ralph Delmore, Harold Vosburgh, Helen Holmes, Mark Cody, William Ingraham, and Olive West.

GAREN GETS TWO YEARS.

William Garen, former manager of Havlin's Theatre, St. Louis, was sentenced by Judge Taylor last Friday to serve two years at hard labor in Jefferson City Penitentiary.

Later Judge Taylor permitted Garen to withdraw his plea of guilty and announced his intention to make a searching investigation to learn whether a promise of immunity from punishment was made to Garen to induce him to make restitution of a part of the $22,000 which he was accused of stealing from the St. Louis Theatres Company.

Garen, expecting to be paroled on his plea, it is said, had engaged to go in advance of one of Gus Hill's companies, and had transportation to New York.

THE PINK LADY.

Klaw and Erlanger's new musical production, The Pink Lady, music by Ivan Caryll, book and lyrics by C. M. S. McLellan, the story being adapted from the French farce, The Satyre, opened in Atlantic City, Feb. 10. In the cast are William Elliott, Hazel Dawn, Alice Dovey, Frank Lalor, Alice Hegeman, Alma Francis, Mildred Barrett, Louise Kelly, Ida M. Adams, Crawford Kent, John E. Young, George E. Mack, Harry Depp, Newton Linde, Joseph Carey, and Dudley Oatman. The play was staged by Julian Mitchell and Herbert Gresham. Arthur Weld is musical director.

THE ROSE SHOP.

Fritzi Scheff's new musical comedy by Victor Herbert will be called The Rose Shop. Joseph Herbert, Eugene O'Brien, George Graham, and Anna Wheaton will be members of the company.

LEW DOCKSTADER ON PARADE

The veteran minstrel as he appears equipped for all weathers

Gossip of the Town

Cora Edsall Pendry is ill at her home in Rochester, N. Y. She is going to Baybrook in the Adirondacks in the hope of recovering. She is thought to be suffering from tuberculosis.

Owing to previous arrangements to produce The Palace of Truth and Pygmalion and Galatea, Ben Greet was compelled to decline the offer of Liebler and Company to produce The Backsliders for Annie Russell. Mr. Greet has been asked by John de Kay to produce Judas in an altered form, this time of course in English.

The blizzard machine noted in THE MIRROR last week as made by Howard Moore, electrician of the Spokane Theatre, Spokane, it appears, has been listed in the catalogue of the Universal Electric Stage Lighting Company for the last two years, and this company made it for some time previous to that.

Pauline has been ill with typhoid fever in New York for two months, but was about town last week. He expects soon to resume work.

Fred C. Whitney has secured the English rights to The Spring Maid.

Mrs. Leslie Carter filed a petition in bankruptcy Feb. 4 and was adjudicated a bankrupt.

Edith Berwyn, the Princess in Beverly, was taken sick at the Needham Hotel, Lawrence, Mass., Jan. 30, threatened with pneumonia. The company was obliged to leave her, Mrs. Mortimer Martini temporarily filling her place. Miss Berwyn is expected to rejoin the company at the end of this week.

The will of the late David M. Barry was filed for probate Feb. 7, by the executors of the estate.

Phenomena, known as the singer possessing five distinct voices, ranging from bass to soprano, will open a vaudeville engagement of twenty weeks over Sullivan-Considine time at Cincinnati, O., Feb. 26.

The Kid Faun, a one-act play by Amelie Rives, will be produced at Maxine Elliott's Theatre on the afternoon of Feb. 17, as part of a charitable performance. Effingham Pinto and Mrs. Patrick Campbell will be in the cast.

Marie Tempest has returned to London. She will appear in New York next season in The Blithe Spirit, Paul Kester's dramatization of André Castaigne's novel.

William Faversham's engagement in The Faun, at Daly's, has been extended till Feb. 28.

Mr. and Mrs. Edgar Selwyn (Margaret Mayo) have gone to London, where they will supervise the production of Miss Mayo's comedy, Baby Mine.

Johanna Gadski, with Edwin Schneider at the piano, will give a song recital at Carnegie Hall on Feb. 14.

Charles N. Lum is in Columbus, O., at the home of his parents, ill with nervous prostration, brought on by worry and overstudy. It is thought he will not be able to return to the stage.

Lenore Oakford has returned to this country from England, where she appeared in support of Lawrence Irving in The Unwritten Law.

Norman Hackett, leading man of The City, was called suddenly from New Orleans recently to his home in Detroit by the serious illness of his mother, who is still in a critical condition.

Naughty Marietta, in which Emma Trentini is starring at the New York, will close its New York engagement March 4, and will go to Boston. Madame Trentini, at the close of the Boston engagement, will go to The Hague to sing in a production of The Tales of Hoffman.

Frank Gerth, the concert impresario, who handles Creatore's Band and other important concert attractions, met with an accident recently. His left foot was severely wrenched and a bone was broken. He will be confined to his home at Fort Lee for some weeks. He is nevertheless in daily communication with his office in the Knickerbocker Theatre Building.

Elinor Glyn, author of "Three Weeks," arrived in New York on the *Lusitania* Feb. 3. Mrs. Glyn comes to consult her publishers in regard to her next literary work, which is to be a collection of essays on hypocrisy. It is safe to say they will not be dramatised.

Walter Hubbel is now playing Aguila, the Indian, in A Royal Slave, in the West, having been transferred from the Eastern company.

Grace Atwell was the guest of Mr. and Mrs. A. Hoff at Shreveport, La., Feb. 3, while playing there with Seven Days. Mr. Hoff is of the Baxter-Doyle Company, clothing manufacturers.

The engagement of Mrs. Fiske in Becky Sharp at the Hollis Street Theatre, Boston, was marked by enormous houses. On Saturday night the throngs that sought unavailingly to obtain tickets after the house had been sold out were so large that the police had to be summoned to manage them.

The Highway Amusement company will open its Highway Theatre, Flatbush, Brooklyn, on Saturday, March 4. H. C. Rockwell, manager, states that they will play four vaudeville acts, changed twice weekly, and four reels of film, changed daily. This is one of the chain of "small time" theatres that the Highway Company are opening around Greater New York.

Josephine Florence Shepherd, daughter of the late Mrs. W. J. Florence, has made a hit in the part of Mrs. Rand, in The City, through the South. In Atlanta, Ga., the Mystic Shriners presented Miss Shepherd with an immense bouquet of flowers over the footlights. The Southern newspapers invariably compare Miss Shepherd with her talented mother.

Cohan and Harris announce that their personal representative, Bert Feibleman, has been appointed business manager of George M. Cohan's Theatre, at Forty-third Street and Broadway. Walter J. Kingsley will be press representative and Edmund Plohn treasurer, with Michael Cohen as assistant.

Joseph R. Garry has been engaged to play the part of Brewster in The Third Degree.

Lottie Williams closed a two years' season in Edmund Day's sketch, On Stoney Ground, at Trenton, N. J., Feb. 4. Miss Williams is at present in New York considering several sketches, and expects to renew her tour shortly.

Mr. and Mrs. Jack Wilson and Frank Battle sail for England May 16, to fill a four weeks' engagement at the Palace, London.

Una Abell Brinker is resting for a few weeks at Atlantic City, prior to her engagement in Newark, N. J.

Katie Emmett Rayman is now acting as publicity promoter of the Orpheum Theatre, Peoria, Ill. Mrs. Rayman's husband, Frank Rayman, will be resident manager of the house, which will soon be finished. It is intended for first-class vaudeville.

Blanche Ring's vehicle for next season will be a musical comedy by Margaret Mayo and Edgar Selwyn, with music by Carl Hoschna. Miss Mayo is author of Baby Mine, Edgar Selwyn has The Country Boy to his credit, while the music of Three Twins, Bright Eyes and Madame Sherry is from Carl Hoschna. If there is anything in names which guarantee, the Ring-Mayo-Selwyn-Hoschna combination ought to be the event of next season.

Harlan E. Knight, of The Chalk Line company, in vaudeville, was married, Feb. 5, to Lillian M. Volkman, in Baltimore, Md.

Lillian Kemble-Mackay was brought home from the hospital Monday, Feb. 6, after a siege of typhoid fever. She has been ill for ten weeks, but will soon resume her place as leading lady of the Olympic Stock, Cincinnati, opening in Such a Little Queen.

Leon Allen, of Leon and Bertie Allen, had to cancel ten weeks' work on short notice and take his wife, Bertie Allen, home to the hospital at Oshkosh, Wis. They were just closing a twenty weeks' tour of the Sun Circuit, which was to end at the New Sun Theatre, Springfield, O., Feb. 12.

Agnes De Lang has returned to Baby Mine, replacing Ivy Troutman, who has gone abroad for rest.

Mr. and Mrs. Harry Corson Clarke (Margaret Dale Owen) are spending a couple of weeks at Atlantic City, previous to a more extended tour.

Garland Gaden, who has been playing the trainer in Wildfire this season, under the management of Harry Doll Fisher, has returned to town and is at his Lawrence home, Freeport, L. I. The company closed in Syracuse.

Douglas J. Wood will play Pygmalion in Pygmalion and Galatea and Hector Plahmir in The Palace of Truth for a two weeks' engagement on tour under the management of Ben Greet.

The National Theatrical Transfer Company, of New York, West Forty-seventh Street, has filed a petition in the bankruptcy court. Assets are estimated at $2,000.

The Darling of Paris, a playlet without words, will come to the Colonial Theatre on Feb. 20, with Mlle. Mina Gleaz in the chief role. It was staged by Giovanni Bonasso.

Charles Cherry in The Seven Sisters opens at the Lyceum next Monday, Feb. 13. In the cast are Laurette Taylor, Alice Lake, Ivy McDonald, Carlotta Ewer, Gladys Smith, Virginia Hamilton, Arlin Shaw, Winfred Dearest, Shelley Hull, Gaston Bell, John B. Hill, Bernard Thornton, and Mrs. Clara T. Bracy.

Victor Moore in The Happiest Night of His Life will come to the Criterion Feb. 27. Sallie Stembler, a Western comedienne, has been engaged for his support.

H. M. Horkheimer, the theatrical manager, has just returned from a six weeks' tour to the Pacific Coast. Mr. Horkheimer has secured a concession of the Panama Exposition to be held in San Francisco in 1915.

Isadora Duncan, the classic dancer, returned to America Feb. 10.

The Walnut Street Theatre, Louisville, Ky., which has been under the keenest for some time, has passed into the hands of Edward Davis, the vaudeville promoter. Mr. Davis will continue the present policy, at least till the end of the season. At present the Burton Players, a stock company managed by Charles V. Burton, are playing plays, with weekly changes of bill, at popular prices.

Special Introductory Offer

To new subscribers never before on our books, we will send THE DRAMATIC MIRROR for 3 months (thirteen weeks) on receipt of 50c., payable in advance. This special offer is made direct, and not through any agent.

ATTRACTIONS IN CHICAGO

The Return of Peter Grimm Makes a Deep Impression—Gillette and Francis Wilson in Great Favor—The White Rats Enforce an Agreement—Colburn's Chat of Plays and Players.

(*Special to The Mirror.*)

CHICAGO, Feb. 13.—David Belasco and David Warfield, author and star of The Return of Peter Grimm, stirred expectation deeply, and, if the reviews may be taken as reflections of the general opinion, fully satisfied the unusual interest. The Grimm of Mr. Warfield has been described by at least one critic as his best accomplishment. There is only one opinion about the play—it holds the interest from beginning to end. Its departure into spiritualism is most skillful and impressive. The Blackstone with this engagement returns to the prominence as a theatre which it was built to have, and the attendance so far has been as much as the theatre would hold. All seats for the week were sold in advance. Janet Dunbar has been especially praised as the daughter. Joseph Brennan as the old Scotch doctor, Percy Helton as the boy, Marie Bates as the parson's wife, and John Sainpolis as the nephew, all have been worthy members of a typically excellent Belasco company.

Francis Wilson's gentle talent of genuine humor finds better opportunities in The Bachelor's Baby, at Powers' beginning last week, than in any play he has had in recent seasons. The engagement has been unusually successful so far, leaving no doubt that the star is just as much in public favor here as ever. Clarence Handyside plays the old attorney well and Ethel Downie is charming as Martha.

Once more Gillette and Sherlock Holmes triumphed in Chicago—last week at the Illinois where Mr. Gillette began a season of revivals of his famous dramas. There was a fine houseful of the star's admirers Monday night. They found that the play had not lost its grip, especially with Gillette in the title part. John Miltern's Moriarity was keen and thrilling. Others who ably aided Mr. Gillette were William Riley Hatch, Clifford Bruse, Louise Rutter, Marion Abbott, and Griffith Evans. This week, The Private Secretary; next week, Secret Service. The bill for the week of Feb. 27 has not been announced.

Victor Herbert was announced to conduct the orchestra during the first performance of Sweet Sixteen, whose music he wrote, at the Chicago Opera House this week.

Herr Von Possart, the German actor, is to be seen in a repertoire of his plays at the Princess, beginning next Monday, Feb. 20. He was originally booked at the Grand Opera House.

A new musical production, Don't Lie to Your Wife, with Davis Lewis as the central figure of the company, is the bill at the Whitney beginning this week. It is called a song farce. The author is Campbell Casad.

Katie Did is the new bill at the Colonial tonight, following Victor Moore, with May Vokes and Adelaide and J. J. Hughes in the company. Adelaide and Miss Vokes are unusually popular here, and if Carl Hoschna's melodies are as good as usual, popularity is in store for Katie Did.

Zangwill and Irene Franklin were the chief entertainers on the unusually good bill at the Majestic last week. The little Zangwill play, Never, Never Land, with an especial scenic as well as literary and human interest, excited lively interest and applause. Miss Franklin was virtually seized upon by the audience as a treasure. Nobody in recent seasons has got more applause and it was all of the heartiest sort. Her peculiarly interesting singing voice, her vitality and gifts for acting, especially in characters, combined to make all her songs thoroughly enjoyable. She appeared in half a dozen characters, mostly comedy, including the Red Headed Girl, by request. She made her first appearance here about a quarter of a century ago as a baby in a Herne production and then became known as a child actress. Unlike some other successful juveniles, she has ability to sustain her as a grown-up.

The White Rats of Chicago vigorously took up the question of fair contracts with certain agents in the city, and a few of the vaudeville theatre managers who wanted freedom to close an act the first day if it did not suit them. Samuel Gompers, of the American Federation of Labor, with which the White Rats are now affiliated, came to town for the open meeting, which was held, and local orators also spoke. Monday night the unwilling managers were called on, and after some tense scenes they all signed the Rats agreement; also the booking agents. The year never occupied a good deal of space in the dailies Tuesday morning.

Thompson Buchanan's bright new farce, The Cub, with Douglas Fairbanks as the Cub Reporter, ought to make friends rapidly in Chicago. It did the opening night at the Studebaker, when interest never flagged and Mr. Fairbanks had to make a speech. It was brief, but meaningful and heartfelt. The Cub proved a good play for both sexes, as the mountain romance is appealingly interwoven with the satire on the heroes of the Kentucky feuds. The big audience was en rapport with the star from the first, and never missed a point or shade of the continuous humor. His manner, skill and spontaneity in comedy seem to be just about what Chicago wants. The company supporting Mr. Fairbanks is excellent to the least important character of the many mountain types, with Joseph Greene as Tilden, Ruth Shenley as Alice Bentley, and Ernest Baxter as Jack, especially worthy of compliment. The mountain and village scene of Act 1 is an achievement and the interiors unique and complete. The Cub should have a run.

David Seymour, manager of The Broken Idol company, a group of travelers from this city, permitted seven women of his company to double as newsies at Salt Lake for the benefit of the Salt Lake Society for the Prevention of Cruelty to Animals: Pearl Bartl, prima donna of the company, formerly a local singer; Geraldine Burnside, Billie O'Boyle, Alice Perry, Mae Maxon, Marie Dewey, and Gertrude Calire. These fair newsies sold $140 worth of a local evening paper about the city in automobiles.

Frank Harman, of this city, who was placed in charge of the Academy of Music as house manager, has been promoted to be manager of the new Orpheum Theatre at Peoria now being completed.

The Girl I Love, the new musical comedy at the La Salle Opera House, by C. V. Kerr and R. H. Burnside, music by John S. Zamecnik and H. L. Sanford, proved to be a handsome production with many interesting, graceful melodies, a good company, unusually attractive chorus, and a libretto of ordinary merit. Press estimates were generally cordial and favorable. The audience the first matinee demanded many repetitions of most of the musical numbers. The plot is rather more in evidence than usual and is easily recognized. A young spendthrift who has been living along Broadway and getting acquainted with the bright women of the stage (chorus), finds it necessary to get a wife in a hurry to get the money from his rich uncle. He compels a fat male friend to assume female attire and be the wife. He thus resembles a domestic who is employed on the country place where the scene is laid, and her baby, which has been left in charge of a German woman, is returned to the bogus wife by mistake. Theatrical folk visit the country place, and there is a seed-bag hunt, a hallowe'en party, with old-fashioned games, and a pursuing taxi chauffeur who is pugilistic, while the taxi cheater mounts up to the limit, $6000, and explodes. Sydney Grant as the gay youth was debonnair, easy and clever. In the neat, light love scenes, and especially in the duet, he was capital. George H. Pettengill, whose flashiness made him effective in female attire, had a personality for farce and a pleasing manner and voice which the audience favored at once. His song, "I Am Looking for a Girl," was one of the most encored. Harry C. Lyons as the taxi chauffeur also found favor, and his song of the chauffeurs was one of the early hits of the piece. Carrick Major gave a creditable performance of the rich uncle and sang well. Clara Palmer had surprisingly little to do as the French Floradora girl, but managed to impress her cleverness nevertheless, especially in the little dinner pantomime with the rich uncle. Grace Edmond was unusually attractive as Miss Bard, singing well and acting with naturalness and sincerity. Gladys Wilcox was a pretty maid. Arthur Laceby played a typical drawling British swell well enough. George Wilson, the minstrel, introduced some effective comedy and a bit of monologue from minstrelsy and variety which got plenty of applause. R. J. Ravenscroft was plausible in a conventional way as the farmer, and Mabella Naker made the old maidish farm domestic an acceptable comedy character. Dorothy Homer was a pretty Vassar girl. Others in the cast were Walter A. Pearson and Charles Mast as bill collectors; Arthur Hynes as a farm hand; Jane Bernard as a German nurse girl. There were two settings for the two acts, the first a view of the country place, the second an interior of the bungalow.

The death of John W. Blaisdell recalls the stucks at Woods' Museum, where he was leading man when Frank Aiken had it. Of the original Woods' Museum Stock company only three members are living: Fred Wildman, now a theatrical agent in Chicago; John Dillon, and Jennie Hight. Fred Bernard, who was call boy is still living, and George A. Stevens, leader of the orchestra. Mr. Stevens attended the Blaisdell funeral. Woods' Museum was then near where the Garrick is now on Randolph. Later it was on the present site of the Majestic in Monroe Street.

The bills this week: Grand Opera House, George Arliss in Disraeli; Studebaker, Douglas Fairbanks in The Cub; Blackstone, Warfield in Peter Grimm; Chicago Opera House, Sweet Sixteen; Powers', Francis Wilson; Illinois, Gillette; Whitney, Dave Lewis; Auditorium, Hippodrome; Garrick, Forbes Robertson in Passing of Third Floor Back; Princess, Passing of Third Floor Back, with Ian Robertson; Lyric, Lulu Glaser; Cort, Henry Kolker; Imperial, Paid in Full; McVicker's, Round Up; Haymarket, Cat and the Fiddle; La Salle, Girl I Love; Olympic, Get-Rich-Quick Wallingford; Marlowe, In a Bishop's Carriage; College, Right of Way; Bijou, Sure Shot Sam; Criterion, Cowboy Girl; Bush Temple, St. Elmo; Globe, The Wolf.

The Success of The Passing of the Third Floor Back, with Forbes Robertson as the Passerby, continues and increases at the Garrick. People are turned away at several performances the latter part of the week. The management is trying to extend the engagement by canceling or rearranging bookings elsewhere. The bringing a second company into the city to play The Passing of the Third Floor Back at the Princess, with Ian Robertson, brother of Forbes Robertson, in the star part, is announced, beginning this week. While this is something new and remarkable in stage annals it does not appear to be a thoroughly wise step.

Beginning Feb. 20 a musical comedy company will occupy the Bush Temple, where Manager Harry Shaver has been having repertoire and traveling companies of late. The new company will be seen first in The Mikado, and the second week in Said Pasha.

The Call of the Wild, the good, strong play introduced to the Chicago theatregoers by James K. Hackett as John Ermine of the Yellowstone, was in capable hands at the Bush Temple last week. Franklin Woodruff in the Hackett part showed a good grasp of the character, and gave it unusual dignity and depth, with the advantage of a prepossessing appearance. William J. Bowen's Crooked Bear was a most creditable study of the old trapper. It was played impressively with a display of unusual talent. The other men of the play in the attitudish parts were tall, vigorous fellows, and swung their scenes along with a good stride. Walter Wallace's half-breed, Wolf Voice, was most satisfying.

The Round Up is being well played and patronized at McVicker's. The production is just as remarkable as ever, and the company virtually as good as any seen at McVicker's, though Rapley Holmes hardly has the unction of his distinguished predecessor who created Slim Hoover. Maelyn Arbuckle, Mitchell Harris, who plays Jack, strongly resembles Dustin Farnum in physique, manner and voice, and could step into The Virginian nicely. Therefore his Jack Parson is strong and interesting. Ogden Crane is a good Buck McKee, and Grace Benham an attractive, earnest Echo, with sufficient emotional strength. Palla Gloy is capital as Polly.

Russ Whytall, of Henry Kolker's company at the Cort, is remembered by people here who knew him in the old Boston Museum days—that theatre and those days which was the scene of such wonderful performances by one of the last of the old stock companies. Edwin Booth used to play with the company, and among the members at times were Lawrence Barrett, John Mason, George Wilson, William Warren, the uncle of the groom of Marbles in Chicago; F. C. Griffith, who was Mrs. Fiske's manager for several seasons; Sadie Martinot, Marie Wainwright, Ida Mulle. Harry Mestayer is believed to be a grandson of the Emily Mestayer who was a prominent member also.

George Lashwood, who always arrives in Chicago with a blizzard, losing a performance a year ago on that account, is the star of the American Music Hall bill. He was more successful last week than a year ago, all his songs going remarkably well.

Divorcons was a delight for the patrons of the Marlowe last week, and kept the theatre filled all week. Lelia Shaw appeared to striking advantage as Cyprienne, making her a blonde beauty with a fine display of handsome clothes. The coquettishness and woman's impulses of Cyprienne were well evinced. Albert Phillips was capital as the husband, playing with right dignity and sympathy. Lester Howard did Joseph effectively, and Samuel Meharry was acceptable as Adhemar.

Manager Charles Marvin, of the Marlowe, will do Forty-five Minutes from Broadway next week.

Johnnie Fogarty has ended his vaudeville tour and returned to his original part in The Goddess of Liberty. He rejoined the company at Topeka.

The Hippodrome has attracted some large audiences at the Auditorium and accumulated a large total of receipts with fourteen performances a week. The stage pictures and the number of performers are bewildering. The New York harbor scene, with steamer departing, is one of the popular triumphs of the programme.

My Cinderella Girl was immensely popular at the Crown recently and left a record in figures which placed among the best bills of the season at this theatre, where big houses are the usual thing. One of the secrets of the success was the general cleverness of the company. Frankie Woods, the young comedian who succeeded William Norris in the star part before the play left the Whitney, is still heading the cast and easily maintains his right to be featured. He has thoroughly mastered the part, and all its little and big comedy points. The high average of the company at the matinee Thursday was largely due to his ability as the central figure. Florence Sinnott, who joined the company here, was clever and attractive as Dulce. Sol Soloman was excellent as the freshman, and Thomas A. Hearn made an unusually effective comedy part of the father. The college chaps were all well done by William Kern, Earl Sheehan, C. R. McKinney, Allen V. Lieber, Bunney Woods, Helen Wilson and Florence Tanner maintained women parts capably. The piece was carefully maintained in scenery and chorus. Acting Manager E. G. Davidson reported, and he had gratifying proof of a successful season.

OTIS COLBURN.

PHILADELPHIA NOTES.

Mrs. Fiske—Sarah Bernhardt and Ernest von Possart—Thais—Judy Forgot—Opera.

PHILADELPHIA, Feb. 14.—The chief event of the past week was Mrs. Fiske's appearance here in Becky Sharpe. It was a pure, unalloyed pleasure to watch her methods, that never stale, and her effects, that never grow tiresome. While watching her one feels the comfortable assurance that American dramatic art is not dead and cannot die.

The memory of Madame Sarah Bernhardt lingers in the absurd skit which the Dumont Minstrels put on at the Eleventh Street Opera House. Camille; or, The Fate of a Chicken Croquette, with Madame Barnyard in the leading role, touches one's humor even before he enters the theatre.

Another international favorite visited Philadelphia on Feb. 9 and 10, at the German Theatre. Ernst von Possart played Freund Fritz and Nathan der Weise. His work is of the most impressive kind, rounded, full and masterful. Although he has not been heralded as Madame Bernhardt was advertised, the average theatregoer would take quite as much pleasure in his work as in that of his French contemporary. Der Postillion von Longjumean preceded Freund Fritz.

Notable new plays this week are Judy Forgot, Thais, and The Pink Lady. Judy Forgot, with much lively music and several absurd episodes, affords Marie Cahill opportunity to chatter in her hilariously inconsequential way. The Pink Lady, a new Ivan Caryll musical comedy, seems to be on the way to Mr. Caryll's usual success. Thais, with Constance Collier leading, is the dramatic version of the popular opera.

Seven Days remains at the Chestnut Street Opera House. The Fortune Hunter at the Garrick, The Country Boy at the Walnut, and The Man from Home at the Adelphi. The Man of the Hour is the week's bill at the Grand Opera House and As the Sun Went Down is at the National. Carrie de Mar is headliner at Keith's.

Last week's operas at the Metropolitan included Otello, Faust, Pelleas et Melisande, Madame Butterfly, Les Huguenots, Carmen, and Koenigskinder. On Feb. 16 Isadora Duncan appears with Frank Damrosch's New York Symphony Orchestra.

SPRINGFIELD.

Maggie Pepper, Excuse Me, and Thais All Met with Approval—Some Dates Ahead.

February opened strong with Rose Stahl 1 in her new play, Maggie Pepper, and it's a go. A packed house, a certain tribute to the star in the third performance of a new play, greeted her. John Drew followed 2 in his polished performance of Smith. Excuse Me, Manager Savage's Pullman carnival of fun, was another new one 3, 4, and the farcical novelty made a hit. It all takes place on a Pullman car. Willis Sweetnam as the Porter and James Lackaye as a Butter-in were the chief funmakers. The week 6-11 was entirely given over to Manager Joseph M. Gaites' first production of Paul Wilstach's dramatic version of Thais, the first three days for rehearsals and the last three for performance. A large house greeted the opening, and the applause started with the magnificent scenic setting disclosed by the first curtain. Tyrone Power was powerful and impressive as Daniel, and Constance Collier as Thais effective in allure. These, of course, were the interest centering parts, but every minor character was effectively taken. The stage setting and costuming of the play were luxurious. Coming are the Knights of Columbus in The Mayor of Tokio (local) 13, 14. New York Philharmonic Orchestra 15. The Kapoorpeers (local) in The Second in Command 16. Mrs. Fiske in Becky Sharp 17. Orril Scott in The Lottery Man 18. William Gillette in The Private Secretary 20.

Poli's week 6-11 had among others Gus Edwards' School Boys and Girls for a headliner, followed by the Kratons, hoop rollers; the Peerless Macks. Business continues steadily large.

Manager Shea has pulled forward arrangements for burlesque again, which he was not to have had till next season, and will open this popular feature 20. Three days a week will be devoted to it, the other three being taken by drama.

EDWIN DWIGHT.

BROOKLYN AMUSEMENTS.

Louise Carter Made Most of Her Opportunities—The Court's New Policy.

At the Gotham Theatre last week the Gotham Stock company gave an impressive production of The Girl of the Golden West, which presented big possibilities to Louise Carter, which she was not slow to avail herself of. Victor Browne had the role of Dick Johnson and acted the part in his well-known style. Harry Hicks in the role of Jack Rance was more than satisfactory. Louis Kimball as Nick enacted the part capitally, and James Kyle MacCurdy was good as Sydney Duck. This week, The Woman in the Case.

Old Jed Prouty was the offering at Payton's Lee Avenue Theatre last week. Lee Sterrett's handling of the part of Jed Prouty was excellent and he was compelled to respond to several curtain calls. Minna Phillips as Martha Gliddens scored a hit. Louis Leon Hall was pleasing as Beacon Hill. This week, The Colleen Bawn.

The Phillips Lyceum Stock company last week presented My Tom Boy Girl, a dramatic comedy drama of New York life. E. A. Turner as Richard Von Benninghouse, played his part well. Emma De Castro as Josie was also excellent.

Paid in Full was the offering at the Crescent Theatre last week. M. J. G. Briggs as Joe Brooks was pleasing, and his acting won approval. Joseph Eggerton made a forceful and stern Captain Williams. Grayce Scott as Emma Brooks was pleasing, and her emotional work was excellent. George Allison was at his best in the role of Jimsy Smith and Emelie Melville as Mrs. Harris, as usual, gave a delightful interpretation. This week, Forty-five Minutes from Broadway.

The Traveling Salesman, with Frank T. McIntyre in the leading role, came to Brooklyn once more, and was at the Montauk Theatre last week.

Marie Cahill in Judy Forgot played a return date in this borough, and pleased a large audience. After an absence of twenty years Ernst Ritter Von Possart, the noted German actor, will appear at the Shubert Theatre this week. Possart is general director of the Court Theatre, of Munich, and he brings his entire company with him from Munich. The repertoire for the week is Freund Fritz, Nathan der Weise, Die Tochter des Fabricius, and Der Kaufman des Venedig (The Merchant of Venice).

Robert B. Mantell was seen in Shakespearean repertoire at the Majestic Theatre last week, and played to large houses. Mr. Mantell's repertoire consisted of Hamlet, Richelieu, Othello, Macbeth, and King Lear.

The Broadway Theatre last week presented Robert Hilliard in A Fool There Was, and, despite the fact that this play has had numerous presentations here, it still possessed qualities of wide appeal.

J. Leubis Hill was greeted with overwhelming appreciation upon the first production of My Friend from Dixie, last week at the Amphion. The spectacular musical comedy was most artistically presented by a company of forty talented colored performers.

Harry Jolson was the star feature of the vaudeville bill presented at the Grand Opera House last week. Others on the bill were Gleason and Hayes, Belle Wheeler, La Cigale company, Dick and Dolly Merriman, Clara Blair and company, and Genaro and Bailey.

Ross and Fenton were the headliners of a very entertaining bill at the Fulton Theatre and these popular performers have improved their act since their last appearance in Brooklyn. Others on the bill were the Great Albini, Sophie Tucker, Walter C. Percival and company, Marshall and Benshaw, J. F. Clark, Wilson and Rich, Bixter Caconda, and the Kaiser's Terriers.

Gertrude Hoffman with her new Revue surpassed all past performances at the Greenpoint last week.

Nat C. Goodwin was the star of an excellent and varied vaudeville bill offered at the Orpheum last week. With a well selected company, this popular comedian produced the amusing playlet, Lend Me Five Shillings, and played the part of Mr. Golightly with all his old time skill and humor. Harrison Armstrong's one-act play, Circumstantial Evidence, also created a deep impression.

The attractions at the burlesque houses last week were: Star, The Girl from Paris; Casino, Jardin de Paris; Empire, Big Review; Gayety, Bon Ton Burlesque.

L. A. Nelms, manager of the Amphion, had as his guests 6, 7, 150 newsboys, who witnessed My Friend from Dixie.

On Monday, 20, the Court Theatre will reopen, entering upon an entirely new policy of presenting acknowledged stars in the revival of their past successes. The first to be seen will be Thomas E. Shea, who will remain for a two weeks' engagement. He will open his engagement with The Soldier of the Cross, and will follow with another of his very excellent plays. The entire production will be under the personal direction of Mr. Shea, and he will personally select the cast to support him during his run at the Court.

CHARLES J. RUPPEL.

NOVELTIES IN VAUDEVILLE.

Frank Keenan, who made his vaudeville debut in The Oath at the Fifth Avenue Theatre, has returned to that house with a new offering, Man to Man, a miniature drama of tremendous force, ably constructed and of absorbing intensity. Surrounded by a capable company, Mr. Keenan furnishes a character creation which proves a worthy successor to his own conception of the aged Irish patriot in The Oath. Supplementing Mr. Keenan are Sam Mann and company in a Monday morning vaudeville rehearsal, The New Leader's Steps, Mehlinger and Kling, the California singers and pianists; Conroy and Le Maire in The Pinochle Fiends; Four Ueseems, equilibrists; Jack Connelly and Margaret Webb in the musical oddity, A Stormy Finish; Hal Merritt, the poster girl caricaturist, in a character monologue, The College Boy from Ipswich; Royal Colibris, Lilliputian acrobats in a humorous sketch, and Howard's Musical Ponies.

The American Music Hall is offering as headline feature the English musical comedy comedian, Fred Wright, Jr., and his company in an eccentric dancing and singing act. Others on the bill include Royal Musicians, Four Amaranthes, Harry Brown and company in A Case of Divorce; Four Juggling Girls, Roberts, Hayes and Roberts, Violinsky, Moretti Troupe, Rivoli, Spencer Kelly and Marion Wilder, Cooper and Brown, Ethel Hawkins, Larcla, and Felix and Caire.

THEATRE BILLS IN BOSTON

Few Changes to Note—The Craig Company Produces Faust—Eltinge at the Fashion Show—Mrs. Ole Bull's Will—Benton's Gossip.

(*Special to The Mirror.*)

BOSTON, Feb. 13.—Not for a long time has there been a prospect of so few changes in Boston theatres as there are scheduled for this week. Nearly all the attractions hold over without change, leaving only three places in which new bills will be offered.

Of course, the Back Bay Opera House, with its constantly varying programmes, gives different bills, but only one new offering will be made, Manon, in midweek. Otherwise there will be repetitions, with La Gioconda as the first bill, and one more bearing of Hansel and Gretel at matinee for the children.

John Craig's Stock company at the Castle Square makes a spectacular production of Faust, taking the version written by Edwin Mordant. Mr. Craig assumes the character of Mephistopheles himself, and Mary Young that of Marguerite.

Third and last for the new bills is the Grand Opera House, which offers a familiar melodrama in No Mother to Guide Her.

John Drew is in his last week at the Hollis with Smith, which has been universally liked ever since its first bearing and has given him better chances than he has known here in a long time. His company, too, is one of the best that he has brought here in years.

William H. Crane concludes his Boston engagement this week. In U. S. Minister Bedloe he has another George Ade comedy of effectiveness, and the contrast between the placid Americanism and the fiery revolutionists of the tropics is worked out in most effective fashion by star and associates.

Sam Bernard's engagement at the Shubert was only for a fortnight with The Man from Milwaukee, which is as funny a show as could be imagined, now that it has been fixed up with him as the star. Adele Rowland is one of the best liked in the support.

The Dollar Princess starts upon its closing fortnight at the Colonial, where large houses still prevail with popularity, especially for Donald Brian, E. J. Connelly, Will West, and Carroll McComas in leading characters.

There is no change in sight at the Majestic until March 4, when Madame X will be given for the last time. Meantime the audiences are just as large as ever.

The Follies of 1910 has no mark set for its stay at the Tremont, and it begins to look as if arrangements would be made so that the 1911 revue would be presented here for a Summer run simultaneously with companies in New York and Chicago.

Julian Eltinge has had a lively welcome in The Fascinating Widow at the Boston, where his old-time associates in Bank Officers' Theatricals have a chance to see him in propria persona before the plot carries him to female impersonation.

The Rosary, too, keeps on at the Globe without change, and there are daily matinees for this piece to help bring up the total that is going ahead of anything at this house in a long time.

Maclyn Arbuckle leads the week's bill at Keith's with B. A. Rolf's Courtiers, Bert Levy, Tempest and Sunshine, Felix Adler, Goodrich, Murray and Gillen, the Bloomquest Players, Wentworth, Vesta and Teddy, and the Three Livingstons.

At the Gaiety the incoming burlesquers will be Waldron's Chocolate Heroes.

There is a house olio at the Howard Athenaeum headed by the U. S. Boys, Mabel Carew, and the Whangdoodle Comedy Four to supplement Miner's Bohemians.

The Coney Corner Girls, who attracted much attention at the West End this week, even interesting Mayor Fitzgerald, are at the Columbia for a second week in Boston.

The Dainty Duchess company is the new attraction at Waldron's Casino.

When The Spendthrift comes to the Hollis 20, Edmund Breese will be back in his old character which he left for the brief starring tour in The Scarecrow.

A change in booking brings The Fourth Estate as the next attraction at the Shubert. There had been much speculation as to when this play of newspaper life would be seen here.

Under Two Flags is a play just decided upon by John Craig to include in his forthcoming list at the Castle Square.

E. J. Connelly is going to London for engagements as soon as he finishes with his present character in The Dollar Princess.

Harry Mainhall, son of Jefferson Lewis and nephew of Catherine Lewis, is a newcomer in the cast of Madame X at the Majestic. He plays the clerk of the courts.

Julian Eltinge went up to the fashion show in Horticultural Hall one afternoon last week, and made a decided hit by trying on one of the model gowns die.

It has been all the fashion to have missing girls ever since the Dorothy Arnold mystery began to reach the papers. The latest one started in Bridgeport, Conn., and ended when Ellen Beatrice Sears was found in the chorus of the Shubert. Mrs. Marguerite Bennett filed a petition in court to have her sister's contract with the company canceled, but Judge Pierce dismissed the application.

Mrs. B. F. Keith, wife of the vaudeville manager, left personal estate of $180,000 and real estate of $65,000, and her son, A. Paul Keith, who is executor, filed bonds for $100,000 at Dedham last week. The public bequests in the will are for $500 each to St. Mary's Infants' Hospital Association of Boston, Little Sisters of the Poor, Free Home for Consumptives, and the Home for Destitute Catholic Children.

The Aborn Opera company will play a Spring and Summer season of grand opera again, presumably at the Back Bay Opera House, although the place is not announced.

The first night of The Girl of the Golden West at the Back Bay Opera House was remarkable for one thing, the abundance of press agents in the boxes. The list of occupants would have been interesting reading in the Friars. When one man found out how the seats were going he sent on to New York to get his wife, and there was a scurrying for dress suits, that is quite unusual in press agent circles after an opening night.

And speaking of agents there was a remarkable cure that was quite worthy of the late Mrs. Eddy. One fellow was taken sick on Sunday, matinee day, and there was a hurry call to the man of the house. Would he get out the notices for the week? Of course, he would and did, and as the last one was finished and delivered the man with the show recovered and arrived at the theatre as good as ever.

There was another visitor to town who asked me if I wouldn't tell THE MIRROR what good work he had been doing in Boston. I am always ready to oblige, and here it is. That particular week he dictated one sheet of notice to a stenographer, who also made seven carbon copies, and then he sent a messenger boy around with these photographs.

One of the rarest theatre programmes ever sold in a Boston auction room brought $57.50 at Libbie's recently. It was in the private library of the late Josiah Dwight Whitney, professor of geology at Harvard, and is believed to be the first Boston playbill, and certainly the earliest known of any theatre programme in this city. It was for the opening night of the Federal Street Theatre, on Feb. 3, 1794, and is a small quarter size piece of satin, evidently printed for some distinguished patron. The play was Gustavus Vasa, with opening address by Mr. Powell, and with music including General Washington's March. The curtain at the performance rose at 6 o'clock. There was lively bidding for the treasure, which finally went to the agent of Robert Gould Shaw, the theatrical collector, who is now in Europe.

Constantino, the tenor, was at the Boston Art Club one afternoon this week, when the elevator stuck between floors, and he and the others had to make an inglorious exit through a hole that was smashed in the roof of the car.

A special dramatic performance in German was given at the Shubert O, when Ernst von Possart came on from New York with his company and played Freund Fritz, under the auspices of the Bostoner Deutscher Gesellschaft. There was a fashionable, high-brow audience that enjoyed the performance greatly.

By the will of Mrs Ole Bull, the widow of the Norwegian violinist of a generation ago, the bulk of the property goes to Olea Bull Vaughan, the daughter, who once danced professionally in Prince Pro Tem. Her husband is specifically barred in the will. The ashes of the deceased are directed to be taken, after cremation, to Norway to be scattered on the grave of her dead husband. There are several bequests to persons living in India.

Lydia Lipkowska, the Russian soprano at the Back Bay Opera House, has been out on a brief concert tour while out of the bill here.

James R. Houston, known by his stage name of Butler Haviland, filed a petition in bankruptcy here this week, while playing a vaudeville engagement at Keith's. He owes $3,586, and his only assets are $35 in clothes. He owes his mother $500 for borrowed money, and there are several hotel bills, including $313 at the Revere House. At one time he was a member of the stock company at the Bowdoin Square.

Louis R. Colcomb has been granted a divorce from Helen M. Colcomb, formerly of Woburn, known on the stage as La Belle Helene.

JAY BENTON.

WASHINGTON.

The Bernhardt and Sothern-Marlowe Engagements Notably Successful—Other Events.

WASHINGTON, Feb. 14.—Milton and Sargent Aborn have perfected arrangements with Manager W. H. Rapley, of the National Theatre, whereby the Aborn English Grand Opera company is to return to this city for an extended engagement early in the Spring.

The engagements of Madame Sarah Bernhardt at the National, and E. H. Sothern and Julia Marlowe at the Belasco Theatre, were record breakers. Educational centres were strongly represented in the large attendance at both houses during the week, large theatre parties of students from the National Cathedral School for Women, the Bliss School for Girls, the Forest Glen and Mount Vernon Seminaries, and the Alexandria, Va., Girls' Academic School, occupying large blocks of the best seats.

The attraction at the Belasco Theatre this week is Mrs. Leslie Carter in the Rupert Hughes play, Two Women, opening with a Monday matinee. Mrs. Carter's engagement will be followed by Henry W. Savage's production, Everywoman.

At the National Theatre, Robert Edeson appears both as an actor and as an author in his new play, Where the Trail Divides. Next week, William H. Crane in U. S. Minister Bedloe. Mrs. Fiske appears the week of Feb 27, presenting Becky Sharp.

Wilton Lackaye met with strong appreciation of large audiences in his new play, The Stranger, last week at the Columbia Theatre. Robert Hilliard is playing a return engagement at this house in A Fool There Was, and will be followed by Hammerstein's production of The Maestro's Masterpiece.

A coast to coast engagement following their engagement here, has been arranged for the Sothern and Marlowe company, to last until early in July. They will visit for the first time in five years the cities west of Kansas City, including Los Angeles and San Francisco.

Caught in Mid-Ocean, a melodrama founded upon the Crippen murder case, is the coming week's attraction at the Academy of Music. Rose Melville in Sis Hopkins played an excellent engagement there this week.

Ferruccio Busoni gave a recital at the Columbia Tuesday afternoon.

Jessie L. Gaynor and Alice C. D. Riley's tuneful juvenile opera, The House That Jack Built, which was successfully presented at the Columbia Feb. 2 by a large and talented amateur cast of children and grownups, was repeated to large audiences at that house Wednesday and Friday afternoons Feb. 8 and 10. The three performances were for the benefit of the Confederate Memorial Home.

Chase's bill for the week of Feb. 13-18 presents Charles Lovenberg's musical comedy, College Life; Gerald Griffin and company in Other People's Money, Johnnie Gorman and company in Swat Milligan, Nellie Nichols, the Georgettys, Lynch and Zeller, and the Three Vagrants. French operatic travesty artists.

The Casino vaudeville presents May Ward, Barnes Reming and company in Mr. Potters' First, George C. Davis, the Dancing Harrises, Rogers and St. Clair, skaters, and the Ben Ali Trio, acrobats.

The Golden Crook company are at the Gayety. The attraction at the Lyceum being T. W. Dinkins' Yankee Doodle Girls. JOHN T. WARDE.

When Players Play

The busy actor has not many open dates on his pleasure calendar, but when he does turn about and amuse himself instead of the audience he finds his enjoyment best made complete with

FATIMA TURKISH BLEND CIGARETTES

A particularly satisfactory smoke. The tobacco is selected from crops grown in different parts of the world, most skillfully blended. Result, a full mild Turkish flavor, distinctively different from anything you've ever tried.

Inexpensively packed, but you get ten additional cigarettes.

20 for 15c

Get a handsome felt pennant (12x32) of your favorite college—a beautiful and appropriate decoration for dressing room or den. Given for 25 of the coupons contained in each package of Fatimas.

THE AMERICAN TOBACCO CO.

THE RECORD OF DEATHS.

Richard E. French, a well-known actor of the Northwest, familiarly known as "Handsome Dick French," died of Bright's disease at the Providence Hospital, Seattle, Wash., Jan. 20. Mr. French was born in Xenia, O., fifty-four years ago. He began his career as callboy in Hooley's Theatre, Chicago, gradually working himself up till he became a stock actor. In the early eighties he became leading man and stage director in Kansas City and Denver. Soon after he starred through the West in Montezuma. He then became stage-manager of Cordray's Theatre, Portland, Ore. The following year, 1890, he joined the Cordray-Wass company in Seattle, Wash. In 1892 he returned to Portland as manager of the Park Theatre. In 1893 he opened his own stock company at the Star Theatre, Tacoma. After two seasons he took a company East. In 1895, in Lincoln J. Carter's The Defaulter. The following year he returned to Seattle and organized his own stock company at the Third Avenue Theatre. At the time of his death he was managing stage director of the Alhambra Theatre, Seattle. Mr. French leaves a wife, professionally known as Eva Earle, and a son, Richard French, Jr.

Charles T. K. Miller, the well-known manager and agent, died in St. Vincent's Hospital, Indianapolis, Feb. 9, of organic retention, at the age of forty-four years. Mr. Miller had been in ill health for three years since an operation for kidney trouble. He had been a newspaperman in Indianapolis, Cincinnati, Washington, and New York, in which cities he had done dramatic criticism. After coming to New York he became associated with Weber and Fields as house manager for their music hall, remaining with them for several years. He then joined Frederic Thompson's forces, traveling with Brewster's Millions and A Fool There Was, afterward going with Shepherd's Follies companies. About a year ago he entered the employ of David Belasco, traveling ahead of The Lily company. He was taken ill in Cincinnati, but managed to reach Indianapolis, his native city, where he died. He was a prominent member of the Friars and the Lambs.

Owen B. Curtis, business-manager and advance agent, died Jan. 25, at Rosemans, Mont., from acute bronchitis and pneumonia. Mr. Curtis was about forty years of age. Upon returning from Cuba during the Spanish-American War campaign he became connected with the theatrical profession as business-manager for Carl Herbert in Philadelphia, later in Pittsburgh. He has been associated in similar capacity with Leigh Morrison, James R. Waite, Otto Krause, and at the time of his death had recently joined Maude Henderson as agent. His wife, Maud Morton, was with him during his sickness and death, and accompanied the remains to Washington, D. C., where the funeral occurred Feb. 1, at Glenwood Chapel. Interment was in the Curtis family lot in Glenwood Cemetery.

George A. Rich, the veteran stage-door tender at the Hollis Street Theatre, Boston, dropped dead of heart disease last week. He had been at that house for a number of years and was widely known. He was eighty years of age, but had been at work to the day of his death. There was a simple funeral service at Brimm' undertaking chapel before the body was removed to Brewer, Maine, where he will be buried upon the arrival of his daughter from California. The services were conducted by Rev. Eugene C. Webster, and floral tributes were sent by Manager Charles J. Rich, of the Hollis; John Drew and his company, and a wreath from the united attaches of the theatre.

Mary Deadin, a vaudeville actress, was asphyxiated by gas in Philadelphia, Pa., Feb. 6. She was found in her room at the Majestic Hotel, overcome by escaping gas in her room. She was immediately transferred to an ambulance, but died on the way to Hahnemann Hospital.

W. J. Jefferson, founder of the Jefferson Theatre Programme Company, died at the home in Chicago, Ill., Feb. 7. There were present at the funeral, W. T. Jefferson, and Miss Jefferson, and one daughter, Miss E. Jefferson, survive him.

Dr. Louis de Valois Wilder, father of Marshall Wilder, died in New York, Feb. 7, at the advanced age of ninety-four years. He was born in Walcott, N. Y., in 1817, and was one of the oldest homeopaths in New York, having retired from practice eight years ago. He leaves two children, Marshall P. and Jessie Wilder, and a stepdaughter, Mrs. Kate Bostwick.

Frank Linden, father of Miss Bertie Linden, of Chicago, formerly a leading actor of the People's Theatre, died at New York, Feb. 7, last week, aged sixty years. He was prominent in the early days of the Bowery Theatre, and afterward for the Hall company. Frank Linden used to tour in Uncle Tom's Cabin and other stock plays, and he was the author of a number of melodramas and sketches.

In Albany, Ore., Jan. 14, Mrs. Sarah Hall, aged 71, mother of Harry Hall, of the Hall Stock company, died of typhoid fever. Her son has been with Hall's company for the past two years. Mrs. Hall was formerly one of the leading members of the Hall company, and for a number of years was a member of the Hall family. Her mother, Mrs. Sarah Hall, died in Albany, Ore., in 1907. Mrs. Hall was born Jan. 15, 1840.

Mrs. Rebecca Spring, mother of the late Stanley Harkrider, the aeronaut, died at the home of her daughter, Mrs. Lee Hall, in Los Angeles, Cal., Feb. 5. She was the widow of Percy Hendricks, the dramatic and sporting editor of the Cincinnati Commercial Gazette, who died in Providence, R. I., the founder of Arnold Expert.

Henry F. Dixey, an old time actor and theatre manager, died at his home in Hoboken, N. J., Feb. 10, at the age of fifty-seven years. He had been in poor health for over a year. He was a native of Cornish, Maine, and began his career as a boy actor. He was born in Portland, Me., and made his first appearance on the stage at the Portland Theatre. A well-known object here for years was his daughter, Gertie Dixey, who died Feb. 9, at the age of twenty-five years, of pneumonia, after a short illness. She was buried from the home of her father. He was buried from St. Paul's R. C. Church, Hoboken, Feb. 13. F. F. B. Interment at Hoboken.

Augustus Lynn, a circus man, died and was buried in Camden, N. J., Feb. 6, at the age of seventy-three years.

WANTED

Principals and Chorus

Male and female, for stock opera; one bill weekly; must have repertoire; also MUSICAL DIRECTOR (experienced), leading tenor, and comedian; 20 weeks; to open February 27. Send full particulars to manager, Majestic Opera Co., Majestic Theatre, Montgomery, Ala.

NEW YORK THEATRES.

New York Theatres or Attractions under the Direction of Sam S. and Lee Shubert, Inc.

HIPPODROME
Entire Block, 6th Ave. 43d-44th Sts. Evgs. 8. Daily Matinees at 2. Best Seats, $1.00
Gigantic Entire New Triple Production
The International Cup
Ballet of Niagara
The Earthquake
12 CIRCUS ACTS

WILLIAM COLLIER'S **COMEDY** THEA. 41st St. bet. Broadway and 6th Ave. Tel. 5194 Bryant. Evgs. 8:15; Mats., Tues. and Sat., 2:20. Tues. Mat., $1.50.
LEW FIELDS Presents
WILLIAM COLLIER
In a new Farce by Edgar Selwyn and William Collier, entitled
I'LL BE HANGED IF I DO
MATINEE WASHINGTON'S BIRTHDAY

NAZIMOVA'S 39TH STREET THEATRE, 39th St., near Broadway. Tel. 413 Bryant. Evenings, 8:30. Matinees, Wed. and Sat., 2:30. Wednesday Matinee, Best Seats, $1.50.
2d YEAR IN NEW YORK
WM. A. BRADY (Ltd.) Announces
BABY MINE
By MARGARET MAYO
MATINEE WASHINGTON'S BIRTHDAY

HACKETT Thea., 42d St., W. of B'way. Telephone 44 Bryant. Evgs. 8:15. Matinees, Thursday and Saturday, 2:15. Thursday Matinee, Best Seats, $1.50.
WILLIAM A. BRADY (Ltd.)
Presents
OVER NIGHT
A Farcical Comedy
By PHILIP H. BARTHOLOMAE
MATINEE WASHINGTON'S BIRTHDAY

LYRIC 42nd St., W. of B'way. Tel. 5216 Bryant. Evgs. 8:15. Mats. Wed. and Sat. 2:15. Wed. Mat. Best Seats, $1.50.
LIEBLER & CO.'S Production of
THE DEEP PURPLE
By Paul Armstrong and Wilson Mizner
MATINEE WASHINGTON'S BIRTHDAY

WEST END 125th, W. of 8th Av. Tel. 2004 Morningside. Evgs. 8:15. Mats. Wed. & Sat., 2:15. Wed. Mat., $1.
WM. A. BRADY (Ltd.) Presents
MOTHER
By Jules Eckert Goodman
With the
ORIGINAL HACKETT THEATRE CO.
WEEK OF FEB. 20 Lew Fields' Production of THE JOLLY BACHELORS
MATINEE WASHINGTON'S BIRTHDAY

REPUBLIC THEATRE, W. 42d St., near Broadway. Evenings at 8:15. Matinees, Wednesday and Saturday, 2:15.
DAVID BELASCO - - Manager
8th MONTH Crowded Houses
Klaw & Erlanger present
REBECCA OF SUNNYBROOK FARM
By Kate Douglas Wiggin and Charlotte Thompson
Founded on the famous Rebecca Books.

MAXINE ELLIOTT'S THEATRE 39th Street, bet. B'way and 6th Av. Tel. 4983 Bryant. Evgs. 8:30. Matinees Wed. and Sat. 2:30. Wednesday Matinee, Best seats $1.50.
The Authors' Producing Company Announces
CHARLES KLEIN'S Greatest Play
THE GAMBLERS
with GEORGE NASH
MATINEE WASHINGTON'S BIRTHDAY

BROADWAY THEA. Tel. 101 Bryant. 41st St. Broadway and Evgs. 8:15. Matinees Wed. and Sat. 2:15. Wednesday Matinee Best Seats $1.50.
LEW FIELDS
IN
THE HEN-PECKS
LEW FIELDS' NEW MUSICAL COMEDY PRODUCTION
MATINEE WASHINGTON'S BIRTHDAY

CASINO Broadway and 39th Street Tel. 3846 Murray Hill
Evenings at 8. Only Matinee Saturday 2:15
LIEBLER & COMPANY'S production of
A New Musical Comedy in Three Acts
entitled
MARRIAGE A la CARTE
With Emmy Wehlen and Harry Conor
MATINEE WASHINGTON'S BIRTHDAY

LEW FIELDS' **HERALD SQR.** B'way & 35th St.
Tel. 2425 Murray Hill. Evenings 8:15.
The MESSRS. SHUBERT Offer
LOUISE GUNNING
or CHRISTINE NIELSEN in
The Balkan Princess
New Musical Play in Three Acts
MATINEE WASHINGTON'S BIRTHDAY

DALY'S B'way and 30th. Evgs. 8:15 Mats. Wed. & Sat. 2:15. Wed. Mat. Best Seats $1.50. Tel., 5973 Madison Square.
LAST 2 WEEKS **WILLIAM** LAST 2 WEEKS
FAVERSHAM
IN A NOVEL COMEDY
THE FAUN
By Edward Knoblauch.
MATINEE WASHINGTON'S BIRTHDAY

MAJESTIC Broadway and 59th St. Tel. 3500 Columbus.
Evgs. 8:15; Mats. Wed. and Sat. 2:15.
WM. A. BRADY'S SPECIAL PRODUCTION OF
Way Down East
By Lottie Blair Parker
Elaborated by Joseph R. Grismer.
SPECIAL PRICES
25c. to $1.50. 1000 Seats at $1.00.
Wednesday Matinee, Best Seats $1.00.
MATINEE WASHINGTON'S BIRTHDAY

ASTOR Broadway and 45th St. Evgs., 8:15. Mats. Wed. and Sat., 2:15. Wed. Mat., 50c. to $1.50.
WM. H. BRADY Presents
HOLBROOK BLINN
AND HIS COMPANY
In a vital new play of American life.
THE BOSS
By EDWARD SHELDON, author of "Salvation Nell" and "The Nigger."

EMPIRE Bway. & 40th St., Evs. at 8:15. Mats. Wed. and Sat. at 2:15.
Charles Frohman, Manager
CHARLES FROHMAN PRESENTS
ETHEL BARRYMORE
In a DOUBLE BILL
By J. M. BARRIE
The Twelve Pound ($60) Look
and Alice Sit-By-The-Fire

LYCEUM 45th St., near B'way Evg. 8:15. Matinees Thurs. and Sat. 2:15
DANIEL FROHMAN.....Manager
CHARLES FROHMAN presents MISS
Billie Burke
IN THE NEW COMEDY **SUZANNE**
Preceded by MISS BURKE in ANTHONY HOPE'S PLAYLET
The Philosopher in the Apple Orchard
MON. FEB. 20, CHARLES CHERRY in the Hungarian Comedy, THE 7 SISTERS

CRITERION B'way, 44th St. Eve. 8:15. Mats. Wed. and Sat. 2:15. Charles Frohman, Manager.
CHARLES FROHMAN presents
OTIS SKINNER
In HENRY LAVEDAN'S **SIRE**
Next Monday
VICTOR MOORE
In THE HAPPIEST NIGHT OF HIS LIFE

KNICKERBOCKER Broadway and 38th Street.
AL HAYMAN & CO. - - - Proprietors
Evenings at 8. Mats. Wed. & Sat. at 2.
CHARLES FROHMAN Presents
MAUDE ADAMS
In Edmond Rostand's Play
CHANTECLER
Adapted by Louis N. Parker

HUDSON Theatre, 44th St., near B'way Evenings at 8:15.
Matinees Wednesday and Saturday at 2:15
HENRY B. HARRIS - - Manager
DAVID BELASCO presents
Blanche Bates
in a New Farcical Romance
NOBODY'S WIDOW
By Avery Hopwood

GARRICK 35th St., near B'way. Evgs. 8:20. Mats. Wed. and Sat. 2:15. Charles Frohman, Manager.
CHARLES FROHMAN presents
THE ZEBRA
In a New Farce by PAUL M. POTTER.
CAST INCLUDES:
Irene Fenwick, Adelaide Nowak, Vera McCord, Hamilton Revelle, Richie Ling, Lawrence D'Orsay, Etc.

GAIETY Theatre, B'way and 46th St. Evgs. at 8:15. Mats. Wed. and Sat. 2:15.
HENRY W. SAVAGE offers
EXCUSE ME
A Pullman Carnival
In 3 Sections

NEW YORK THEATRE, B'way and 45th Street. Evgs. 8:10. Matinees Wednesday and Saturday 2:15.
KLAW & ERLANGER, - - - Managers
MR. OSCAR HAMMERSTEIN presents
MLLE. EMMA TRENTINI
In the New Comic Opera by Victor Herbert and Rida Johnson Young,
NAUGHTY MARIETTA
With ORVILLE HARROLD
Kate Elinore, Harry Cooper, Mme. Marie Duchene, Edward Martindale and the Manhattan Opera House Chorus and Orchestra.

NEW AMSTERDAM THEATRE W. 42d St. Evenings, 8:15. Mats. Wed. and Sat.
The New French Musical Vaudeville
Madame Sherry
LINA ABARBANELL
Book by Otto Hauerbach.
Score by Karl Hoschna.
Staged by George W. Lederer.

LIBERTY THEATRE, 42d St., West of Broadway. Evenings at 8:15
Matinees Wednesday and Saturday at 2:15
KLAW & ERLANGER, - - - Managers
WERBA & LEUSCHER present
THE BEWITCHING PRIMA DONNA
"EVERY SONG IS AN ENCORE." —Eve. World.
Seats on sale for Feb. & Mch.
CHRISTIE MACDONALD
IN THE
SPRING MAID
From the German of Wilhelm and Willner, by H. B. and R. B. Smith. Music by H. Reinhardt.

GEO. M. **COHAN'S** THEATRE, Broadway & 43d St. Evgs., 8:15. Matinees, Wednesday and Saturday
COHAN & HARRIS present
GEO. M. COHAN'S NEW COMEDY
GET RICH QUICK WALLINGFORD

BELASCO THEATRE, West 44th Street near Broadway
Evenings 8:30. Regular Matinees Thur. and Sat.
5th month and still playing to capacity houses at every performance
DAVID BELASCO Presents
THE CONCERT
Herman Bahr's Comedy.
American Version by Leo Ditrichstein.

WALLACK'S B'way & 30th St. Evgs. 8:20 Matinees Wed. & Sat. 2:15
Popular Wednesday Matinee, 50c. to $1.50
LIEBLER & CO.'S PRODUCTION OF
POMANDER WALK
A New Comedy by LOUIS N. PARKER.
MATINEE WASHINGTON'S BIRTHDAY

THE NEW THEATRE
Central Park West, 62d-63d Sts. Tel. 8800 Col.
THIS WEEK:
Mon. Mat. at 2, also Sat. Mat. and Evg. 8:15.
THE BLUE BIRD By Maurice Maeterlinck
Mon. (premier), Tues., Wed. & Thurs. Evgs. at 8:15
NOBODY'S DAUGHTER A Comedy by George Paston
Wed. Mat. at 2 and Fri. Evg. at 8:30.
THE PIPER By Josephine Preston Peabody

ENGAGEMENTS.

Mlle. Dazie, Harry Fisher, Barney Bernard, Lee Harrison, and Josephine Jacoby have been engaged by the Shuberts for their new Winter Garden.

The same firm has engaged Vincent Serrano, Walter Hale, Chrystal Herne, Amelia Gardner, William Sampson, John Flood, and Charlotte Ives for John Mason's support in As a Man Thinketh.

Cyril Keightley will be Annie Russell's leading man in The Backslider.

Bessie Abott will appear next season in Trilby, a musical version of Paul Potter's "Trilby," by Victor Herbert and H. B. Smith. It was originally intended for Fritzi Scheff.

Henry B. Harris has engaged Orme Caldara, Jack Dempster, and William Hawtry for Elsie Ferguson's company in Charles Nirdlinger's play, Dolly Madison.

Frederica Going has joined the Frederick Warde company to play leads in Shakespearean repertoire.

Amusements Throughout the Country

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum): The Lyman Twins Jan. 30 pleased fair business. The Cow and the Moon 27, 28; good co. and business. Mabel Paige Stock co. in The Bachelor's Honeymoon 30-31; a well balanced co. to good business. Madame Sherry 1-3. Lillian Russell 11. Raymond Hitchcock 12.——LYRIC (Gaston Noubrik): The Girl from Rector's 30; good co. to large business. The City, with Norman Hackett and Geoffrey Stein, 30, pleased good business. Coburn's Minstrels 31; good, to satisfactory business. A Japanese Honeymoon 1. Virginia Harned 4. The Blue Mouse 6, 7.

MONTGOMERY.—GRAND (H. C. Fourton): The City Jan. 31 pleased; large house. Virginia Harned in The Woman He Married 3; most artistic performance; greatly enjoyed by large audience. Raymond Hitchcock 9. Madame Sherry 11.——MAJESTIC (W. E. Couch): A Japanese Honeymoon 30-1; one of the most enjoyable musical attractions of the season. Virginia Harned in The Woman He Married 2; excellent, to crowded house. A Japanese Honeymoon 3, 4. The Squaw Man 11.

SELMA.—ACADEMY (William Wilby): Just Out of College Jan. 31 to fair business. The Rosary 4, matinee and night, to excellent business; good performance. The Sins of the Father 8.

DEMOPOLIS.—BRASWELL (N. T. Braswell): Just Out of College Jan. 30 highly pleased a small house.

ARIZONA.

BISBEE.—ORPHEUM (L. J. Overlock): David Garrick 3; fair co.; poor business.

ARKANSAS.

LITTLE ROCK.—CAPITAL (Fred Pengell): Paul Guppo, cellist in concert, 1 (benefit of Confederate Veterans' Reunion); performance enjoyed by a large and appreciative audience. Lillian Russell in In Search of a Sinner 7; S. R. O. sign hung out early; excellent performances. The Flower of the Ranch 11.——KEMPNER (A. M. Ybanez): The Girl from Rector's 1; performance good, to fair business. Paul Gilmore in The Bachelor 4; enjoyed by a large audience both matinee and night. De Wolf Hopper and Louise Dresser in A Matinee Idol 7. The Merry Widow 10. Three Weeks 13. Olga Nethersole in The Redemption of Evelyn Vaudray 15. The Woman He Married 16. Ellen Beach Yaw 17. The Chocolate Soldier 18.

HOT SPRINGS.—AUDITORIUM (J. Butterfield): The Girl from Rector's 1; splendid co. and business. Paul Gilmore in The Bachelor 3 pleased fair house. De Wolf Hopper 6. The Merry Widow 9. The Flower of the Ranch 10.——NEW PRINCESS (J. Frank Head): Lillian Russell in In Search of a Sinner 8; greeted by the largest house of the season. The S. R. O. sign being displayed early.——GRAND (Mack Mattar): W. H. Lewis Stock co. opens 6 in The Man of Mystery.

TEXARKANA.—GRAND (Charles E. Sassen, res. mgr.): The Blue Mouse Jan. 31; crowded house. The Girl from Rector's 4; two performances; fair co.; good business. Paul Gilmore in The Bachelor 6. The Merry Widow 7.

EL DORADO.—JOHNSTON'S OPERA HOUSE (E. G. Kaufman): William Macauley in Classmates 3; excellent co.; highly pleased full house. Coburn's Minstrels 18. In Society's Whirl 20.

PINE BLUFF.—ELKS' (C. E. Philpot): Merry Widow 8. Olga Nethersole 16. Chocolate Soldier 20.

FORT SMITH.—GRAND (C. A. Lick): The Dollar Princess 11.

CALIFORNIA.

SAN FRANCISCO.

The Girl in the Taxi Afforded Good Entertainment—The Chocolate Soldier.

The Columbia has for its second week The Girl in the Taxi, playing to good business and affording much entertainment.

The Alcazar offered Sweet Kitty Bellairs Jan. 30 and a very large audience was present, notwithstanding that the rain came down in torrents. The Fullback, a California production, will be given a hearing next week.

Sam Loverich had at the Princess Richard and Pringle's Georgia Minstrels, which opened matinee 29. Every voice was good, and Lew Powell was easily the king of amusement provokers. Silver Threads Among the Gold was on the bill, but at the matinee it was omitted. The Squaw Man is the next bill.

The Chocolate Soldier was at the Savoy and a capacity business was recorded even during the rainy week and this week, which is the second and last, finds a very satisfactory attendance. James T. Powers in Havana will be the next number.

The Empress is featuring Marguerite Fry, and the Orpheum, prosperous as ever, has a good number in Madame Valleclta and her ferocious leopards.

The treasurers of the local houses have formed an association and gave an "at home" 28, which commenced at 11 p.m. About 500 were entertained by a nicely arranged programme, followed by a Dutch supper. In April, at the Columbia, a benefit will be given for the society's fund.

Kolb, formerly of Kolb and Dill, will soon be seen at the Orpheum at the head of a co. of nine in a portion of The Summer Widows.

Billie Burke will be with us in early Spring in Suzanne, and Madame Sherry is to be with us next month, with Oscar Pigman, William Cameron, Mary Quive, Anna Boyd, and Ann Tasker as principals.

A. T. BARNETT.

LOS ANGELES.

Bad Weather Failed to Hurt Business Here—The Campus Breaks All Records.

Notwithstanding a rainy week, the theatres have all had a phenomenal run of patronage and at many houses the S. R. O. sign has been displayed at each performance.

The Orpheum could have played to 5,000 people at each and every performance. It is a concealed fact that to-day Los Angeles has more to offer in the theatrical line than any city in the West. By this is meant a greater number of amusement houses. It would take a person three weeks, attending a theatre each night, to complete the circuit of amusement houses.

At the Auditorium that much talked of play, The Nigger, has commanded more than ordinary attention. Thurlow Bergen, who so ably handles the part of Philip Morrow, gives a most forceful portrayal of this new role and commanded the highest comment. Florence Roberts as Georgiana Byrd again demonstrates her wonderful versatility. Miss Roberts has always been a favorite in this city and her appearance at each performance was the cause of a hearty reception.

Maxine Elliott in The Inferior Sex drew good attendance at the Majestic Jan. 30-4. Beginning 5, The Midnight Sons should play to a week of large business.

The Campus, now playing its fifth week at the Grand, has broken all musical comedy records in southern California and it now remains to be seen how far the new record can be extended. Walter De Leon as the collegian, Bobby Short, and Muzzine Davies as his faithful sweetheart, are exceedingly clever and most pleasing in their respective roles. It is said that Mr. De Leon has several subjects in mind and is devoting considerable time to a new musical piece and from the outlook it would not be surprising if the young composer steps into the front place as a writer of clever musical concoctions.

The Fox, at the Burbank, is playing its third week to packed houses, and A. Byron Beasley is gathering laurels, due to his clever acting, while Charles Burgess, with his vigor and sincerity, and Frank Camp, in his character role of the crook, are sharing equally these laurels.

The Lottery Man is in its third week at the Belasco, drawing also crowded houses at each performance. Dick Vivian and Fanchion Everhart are responsible mainly for the large success of this comedy. The Liars, which was to have been produced 30-5, is held over until 6-12. Elsner Gordon has resumed as leading woman of the Belasco co., and, it is said, may appear in the same capacity with the John Craig Stock co. in Boston. Miss Gordon will be succeeded by Helene Sullivan, who has been second woman of this co. during the past year. Miss Sullivan has taken the leading part many times during the past year and has many successes to her credit. She has a winning personality and is devoted to her work.

It has leaked out that Florence Roberts is negotiating for a home in the west end of this city. She says that she is not going to act next year, and the inference is that she will spend the Winter resting in Los Angeles.

DON W. CARLTON.

OAKLAND. — MACDONOUGH (H. H. Campbell): Dotos' Alaskan motion pictures Jan. 30-4; very entertaining; slight attendance. Max Dill 6-11. The Girl in the Taxi 16.——LIBERTY (H. W. Dishon): Bishop's Players presented The Marriage of William Ashe 30-5; fine production, to average attendance. Brewster's Millions 6-12.——ITEMS: Lander Stevens, formerly leading man of Bishop's Players, has departed for Seattle, having accepted an engagement to play leading roles with the various cos. connected with the John Cort Circuit.——Ramona Radcliffe, a popular and talented member of the Liberty Stock co., has decided to enter vaudeville, and will make her first appearance at the Orpheum 5.——Julius Tanzen, the well-known monologist of the Orpheum Circuit, received word of the serious illness of his wife in New York, and cut short his engagement here 2.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton): Dollar Princess Jan. 25. Florence Roberts, The Nigger, 28, to large business. Maxine Elliott 30. Alton Players 29, 30.

COLORADO.

COLORADO SPRINGS.—GRAND (S. N. Nye): The Isle of Spice Jan. 16; good patronage; co. fair, and pleased. The Kissing Girl 31 to fair business; co. fair; pleased. The Girl in the Kimono 2; poor patronage. A Broken Idol, matinee and night, 4; good business both performances; greatly enjoyed; co. good. The Arcadians 6 to good business; should have received S. R. O.; co. fine. The Virginian 9. The Travelling Salesman 11. The Merry Widow 13.

ASPEN. — WHEELER OPERA HOUSE (Sheehan and Yates): Motion pictures drew good houses Jan. 30-4.

CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons): Our World 2, now in the hands of the metropolitan critics, was received by the closest attention by an enthusiastic audience of good size. John Drew 3, 4, never appeared to better advantage than he did in his comedy, Smith; large audiences greeted him and his talented co. Henry W. Savage presented his new comedy, Excuse Me, 6-8, to four big houses that were kept in constant roars of laughter. For the remainder of the week Mr. Savage announces for the first time on any stage a modern morality play, which with its cast of 130, including such well-known people as Frederic De Belleville, Sarah Cowell Le Moyne, Laura Nelson Hall, and others of equal note, will be a remarkable literary production, with music throughout by George W. Chadwick; indications of crowded houses; great preparation and many rehearsals have been in progress, and at the eleventh hour comes the sad news of the rather sudden death at his home in New York of the author, Walter Browne, on the eve of what would have been a great dramatic triumph. The City 13. Mrs. Fiske 15. Ben Greet Players 17, 18. Girl of My Dreams 20-22. Wilton Lackaye 24, 25.——ITEMS: Colonel Savage, Robert Hunter, and several of Mr. Savage's staff, came to witness his Excuse Me and Everywoman productions. As Parsons was occupied the entire week by these two plays, it was billed as "Henry W. Savage week."—At Poli's Onalp, the Hindoo Mystery, was the headliner week of 6.—At the Hartford and Scenic vaudeville, songs and pictures were the bill, all to big patronage.

A. DUMONT.

NORWICH.—POLI'S (J. W. Rask, res. mgr.): The ninth week of the Poli Players was ushered in 6 by the presentation of the farce, Looking for Trouble. Mr. Ledeuer, Mr. Calrom, Mr. Dunbar, Miss Fisher, Miss Haynes, and other members of the popular co. rattled through the farce with great vivacity. Next week, The Little Gray Lady.——ITEM: Miss Perry, the popular leading woman of the Poli Players, who has endeared herself to theatre goers in Norwich by her charming personality, withdraws from the co. at the end of this week, to enjoy a well-earned rest for a time, and her place will be taken by Virginia Montgomery, an experienced stock actress, who will make her first appearance with the Poli Players in The Little Gray Lady. Miss Perry will be missed by every one, and all wish her success wherever she may go.

NEW LONDON.—LYCEUM (Walter T. Murphy): Grace Van Studdiford in The Paradise of Mahomet; Maude O'Dell, George Leon Moore, and Robert Pitkin shared honors with Miss Van Studdiford. The Zebra 9 to fair business. The Lottery Man, with Cyril Scott, 11. Robert Ellsworth (picture of the Passion Play) 14, 15. Ben Greet Players 16.——ITEMS: Due to the efforts of Manager Murphy, New London is now getting some of the best attractions on the road.—The Lawrence, which has been playing vaudeville for the past season, will begin a stock engagement 13, with the Yale Stock co.

WILLIMANTIC. — LOOMER OPERA HOUSE (John H. Gray): Daniel Ryan in The Black Fox 1; had the unstinted approval of fair-sized audience. Manager Gray received many requests for return of attraction. Girl from Rector's 4 pleased medium business. Beverly of Graustark 7; held undivided attention of large audience. Gladys Klark Repertoire co. 13-18.

STAMFORD.—ALHAMBRA (John Baroid): The Forbes Stock co. 6-11, presented What Happened to Jones to fair business. The farce proved to be a great laugh producer and served to introduce two new members, Pearl Gray and Mal Wells, making favorable impressions. Next week, If I Were King.

WATERBURY.—POLI'S (Harry Parsons): Daniel Ryan in The Black Fox 2-4 to small business. Grace Van Studdiford in The Paradise of Mahomet 6 pleased large audience. The City 9. Beverly of Graustark 10. The Zebra 11. The Lottery Man (return) 13. Mrs. Fiske in Becky Sharp 14.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): The Zebra 7 to light business; strong cast. College Boys, by Y. M. C. A. and B. (local), 9; good advance sale. The Lottery Man, with Cyril Scott, 10. Yale Stock co. 11. Mrs. Fiske in Becky Sharp 18.

MIDDLETOWN. — MIDDLESEX (Henry Rapp): The Zebra 8. The Katzenjammer Musical Comedy co. (return dates) 9-11 to capacity. Dan Ryan 13. The Lottery Man 14. Wesleyan Students (local) 17 and 21. Madame Sherry 18.

PUTNAM.—BRADLEY (Ed. Morell): The Soul Kiss 3; fair co.; business good. The Girl from Rector's 6; fair business; good co. Beverly of Graustark 9; good co. and business.

GEORGIA.

ATLANTA.—GRAND (Eugene L. Perry): The Firing Line Jan. 23-25, with Edith Sharpe in leading role, Frank Patton as Louis Malcourt, Josephine Morse as Mrs. Neville Cardross, and William McKee as J. Van Buren Portlaw, deserve special mention, played to fair business. Virginia Harned in The Woman He Married 26-28; excellent co.; played to poor business. The City 2-4; George C. Stein as George Frederick Hancock was well received and was ably assisted by good support. Olga Nethersole and co. in The Redemption of Evelyn Vaudray 6, 7. Grace Merritt in The Blue Mouse 10, 11.——OLYMPHEUM (George F. Curran, res. mgr.): Frances Starr in The Easiest Way 30-2, with an excellent cast including Joseph Kilgour, Edward H. Robins, John P. Brown, Louise Randolph, played to good business. Raymond Hitchcock in The Man Who Owns Broadway 7, 8. Madame Sherry 13-15.——LYRIC (Henry L. McGive and Hugh Cordova, res. mgrs.): Ward and Vokes in their new musical burlesque, Trouble Makers, 23-25, pleased one of the largest audiences of the season. The Thief 30-4, with a co. that compares favorably with any playing at popular prices; Hallett Thompson was in the leading role. Rowland and Clifford (1st c.) offer The Rosary 5-11.

IDAHO.

BOISE CITY.—PINNEY (Walter Mendenhall): Eighth annual tour of Whitney Brothers' Quartette Jan. 31 pleased good house; the brothers are Alvin W., Edwin M., William F., and Yale B. K. of C. Entertainment 1 compared very well with the best professional talent and greatly pleased big house; among those who took part were John H. Scott, Mrs. M. F. Horan, John M. Reese, Mrs. Edwin Davis, Mrs. E. W. Tucker, Catherine Brennan, Mrs. Eugene Osborn, M. A. McGurrin, A. E. Gray, Fritz C. Hummel, Henry Miller, and Mrs. O. J. Holmes. Polly of the Circus 3; delayed at Pocatello by washout and unable to appear until matinee 4; greeted by S. R. O. The Kissing Girl 7, 8. The Climax 10, 11. Queen of the Moulin Rouge 17, 18. Girl in the Kimono 20. Three Twins 21, 22. Man of the Hour March 4.

ILLINOIS.

BLOOMINGTON.—CHATTERTON (Charles A. Taylor): Cecil Lean and Florence Holbrook in Bright Eyes Jan. 25; very good, to excellent business. Madame Sherry 27; excellent co. and business. Lena Rivers 28; fair, to big business. The Girl I Love 3; excellent, to big business. Hickman-Bessey Stock co. 6, indefinitely, playing two plays each week. Blanche Walsh 17. The Spendthrift 21. Henrietta Crosman in Anti-Matrimony 24.——MAJESTIC (G. F. Martin): De Wolf Hopper in A Matinee Idol 25; good, to good business. Girls of 1910 2, 3; fair, to good business. The Wolf 4 to 7. The Passing of the Third Floor Back 10, 11. The Third Degree 18.——ITEM: Hickman-Bessey Stock co. will play here indefinitely, giving way to one-night performances.

SPRINGFIELD.—CHATTERTON (G. Hesck): Payton and Hamlin Jan. 31 to 2; R. O. The Abern English Grand Opera co., 3-5; excellent co. to well pleased business. The Man of Mystery 6; fair co. and business. The Girl I Love 7; excellent co. to well pleased business. James K. Hackett in The King's Game (special benefit) 9; pleased packed house. Abern Opera co. 9. Fromme Minstrels 9. Dave Lewis in Don't Lie to Your Wife 10. The Fighting Parson 11. The Newlyweds and Their Baby 17. Blanche Walsh 21. Smart Set 22. Third Degree 25.

OAK PARK.—WASHINGTON (George M. Gatlin): Grace Hayward Associate Players open stock 6-18 in The Dictator and The Girl from Utah; fair business. Grace Hayward as Lucy Harrison and Forrest Winant as Charles Rowe opened with good support. Colonel Carter of Cartersville, Walter Hale and David Manners as Major Tarver and Lieutenant Gordon well merited applause. Miss Hayward and Forrest Winant as Juanita and Jim were up to their usual high standard. Lew Welch as Dusty Rhodes.

ALTON.—TEMPLE (W. M. Skouras): Mrs. Herbert Hall Winslow, Platt Jan. 30-4; greatly increasing every week. Return of Liberty A. L. planned 6. R. O. both performances. Grace Hayward as sweet kitty Bellairs 7; excellent co. to capacity business. Virginia Harned in The Woman He Married (by request of the Highway 11.——ITEM: Mrs. E. L. Platt was guest of Mr. and Mrs. W. E. Skouras during her engagement at the Temple. Mr. Skouras was formerly manager for the Platts and put them to assume management of the Temple.

PEORIA.—MAJESTIC (Henry Sandmeyer, Jr.): Graustark Jan. 29-31; strong co.; good business. Madame Sherry 26; capacity. The Girl from Rector's 6; fair co. and business. Mrs. Fiske O'Hara in The Wearing of the Green 29-1; sterling Irish play; pleased capacity audience. James K. Hackett in The King's Game 4. The Port of Missing Men 5-8. The Country Girl (local) 17, 18.

ROCKFORD.—GRAND (Hugh Flannery): Benda Stock co. Jan. 30-4 to good business. Father and the Boys 2 pleased good house. The Third Degree 9, 10. Bright Eyes 11. Grace George 14. The Greatest Girl in Paris 15. The Passing of the Third Floor Back 16. Sadie Sears 23.

EAST ST. LOUIS.—NEW BROADWAY (Geo Walsh): An Orphan's Prayer Jan. 29-31; very good; business fair. Rector Girls 29; two performances; very good co. and business. The Jolly Girls 5. New Century Girls 12.

TAYLORVILLE.—ELKS' (Gerry Hogan): A Girl from the Mountains Jan. 31; fair co. to poor business. Billy the Kid 1 pleased good house. Dudley Stock co. 13-19. Third Degree 27.

STREATOR.—PLUMB OPERA HOUSE (G. E. Williams): The Defender of Cameron Dam Jan. 28; good business. James K. Hackett in The King's Game 1 to very large and highly pleased audience.

BELLEVILLE.—LYRIC (F. R. Hallam): Oberammergau Peasant Players 1, 2; good, to capacity. Stetson's U. T. C. 5; good, to good business. Smart Set 10. Daisy Cameron in Nancy 28.

STERLING.—ACADEMY (George Olmstead): Signor Francesto Creatore and Italian Band, Madame Poloni, soprano soloist, Jan. 30, delighted good-sized house.

PITTSFIELD.—K. P. OPERA HOUSE (F.

SCENERY
Productions Built and painted to order. High class work at moderate prices.
INKO DYE For Vaudeville Acts, Best Trunk Scenery on the market.
Murray Hill Scenic Studio, Murray Hill Theatre, New York. TOM GRIMME, Manager. 56 colonial Road, Murray Hill.

HOTEL METROPOLE
DENVER, COLORADO
Absolutely fire-proof throughout. American and European. Located in same building with Broadway Theatre.
Headquarters for, and Special Rates to, Theatrical Profession

B. Field): Lower Berth 13 Jan. 31; big audience. A Girl from the Mountains 3; small house. 41 Kimo 16.

GALESBURG.—AUDITORIUM (F. B. Powell): Ahern Grand Opera co. 1 pleased good house. Isle of Spice 4, and matinee, pleased fair business. Bright Eyes 9.

DECATUR.—THEATRE (Thielen and Prickett): Stock co. 6-11 in The Ironmaster, Way Back East; capacity business at almost every performance and co. pleased.

CHAMPAIGN.—WALKER OPERA HOUSE (J. Nash): Lower Berth 13 3; fair house. The House of a Thousand Candles 4; good co.; fair house. Mrs. Herbert Pilat 6-11.

HARRISON.—AUDITORIUM (A. B. Lewis): The Toymaker's Dream 8.

INDIANA.

INDIANAPOLIS.

The Round Up, Prince of Pilsen, and Daddy Dufard Among the Week's Offerings

After an absence of two years, The Round Up opened a return engagement at English's and was well received by good sized audiences throughout the week Jan. 30-4. The cast, completely changed since last seen here, was entirely competent. Hardee Holman was thoroughly satisfying as Slim Hoover. Ogden Crane did some very clever work as Buck McKee. Paula Gloy made a charming and vivacious little Polly. Grace Huntington, Hattie Edwards, Mitchell Harris, Bill Cushing, William Cushing, and Ernest Cory completed the other parts with credit. Allen Spetter's Band with peach creditably. Allen Vaux 5-8 (return): The Old Homestead 9-11.

Ahern Magnificent Grand Opera co. 13-18.

The largest opening night audience of the season, and one that almost filled the large auditorium, greeted The Prince of Pilsen 7, and an old friend, with every evidence of keen enjoyment and appreciation. All the tuneful numbers, favorites in the past, were encored, while Lillian Jess Dandy scored his usual big hit as the Cincinnati brewer. Frances Cameron was a charming and beautiful widow. Olive Vaux, as Edith Adams, who, by the way, is an Indianapolis girl, possesses a sweet, clear voice and sang itself to advantage.

One of the most enthusiastic audiences of the season, although but in size, responded to the efforts of Albert Chevalier and a splendid company of players appearing for one performance 6, when Richard Buford's Leslie Kenyon, a great favorite of the Murat Stock co. last spring, was especially received and made his usual good impression. Pretty Violet Heming was delightful as Buford's daughter and A. Hylton Allen was pleasing as her lover. James K. Hackett in The King's Game 9. Cincinnati Symphony Orchestra 9. Lulu Glaser in The Girl and the Governor 10, 11. Louis Mann in The Chaster 13-15. The Merry Widow 16-18.

Large audiences greeted McFadden's Flats, a local favorite, at the Park 2-4. The Queen of the Highway, a thrilling melodrama, drew good at the same house 6-8. Happy Hooligan 9-11. The Port of Missing Men 12, 14. Montana 16-18.

At Keith's Grand 6-11 Lionel Barrymore and Mildred Hamlin in The White Slaver headed the bill. Others were Charles Mantell, Joseph Adelman, Family, the Four Rianos, J. Francis Dooley and Corrine Sales in Pavement Puter, Van Hoven, Bison City Four, and the Flying Martins.

At the Colonial Earl Metcalf, Francis Joiner, and Irene Douglas, formerly of the Arvine-Denton Stock co., at the Majestic, made their vaudeville debut in Football. It was well acted and was popular favor and much applause. Others were Fleming Sisters, Rawson and Clare, Lorraine and Mason, Fayette Lamonte and co., and Emmett Martin.

The dramatic reading of The Blue Bird and Chanticleer, by Mrs. Bertha Kunz Baker, of New York, pleased two large audiences at the Propylaeum 4.

The Majestic Theatre, under the management of the George B. Benton Co., where the Arvine-Benton Stock co. and later the Benton Stock co. has been playing this season, went into the hands of a receiver and was closed 7, after the evening performance of the week of Fifty Miles from Boston, which was the last week's bill at the theatre will not be reopened under the old management and has been turned over to the B. F. Keith vaudeville interests, which own the house. J. J. Murdock, of New York, a representative of the Keith interests, arrived here 7, and it is understood moving pictures will be played until arrangements can be made for a different class of attractions.

A box party was given at the Majestic matinee 4 by several friends of Louise Dunbar, leading woman, who left the co. that day. Following the matinee Miss Dunbar and members of the party were entertained at luncheon.

George Arvine, late leading man of the Arvine-Benton Stock co., at the Majestic, gave a box party of twenty at the Colonial 6 in honor of the Earl Metcalf co., former members of the same stock co., who made their first appearance in vaudeville in a one-act sketch, Football.

PEARL KIRKWOOD.

MARION.—INDIANA (O. G. Murray): The California Girls Extravaganza co. Jan. 31; large audience. The Genius 2, featuring Henry Woodruff; good turnout; excellent production; Madge Kennedy as Nell shared honors with Mr. Woodruff; Lucille Sherrebeck as Otto Vogelhere was exceedingly clever; other parts well established. The Man on the Box 4; two comfortable sized houses and was enjoyed. Lower Berth 13 7; well filled house. Second Regiment Band (local) 13. The Girl and the Stampede 17. The Girl and the Outlaw 18. Henrietta Crosman 20. The Golden Girl 23. The Speedthrift 25.—GRAND (O. G. Murray): The National Stock co. presented Brought to Justice, The Battle of Life, A Devil in Skirts, The Missing Bride, Thelma and In the Heart of the Rockies Jan. 30-4; good patronage throughout the engagement and above the average. The Edward Russell Players 6-11 opened with The Parting Hour and pleased fair attendance. Mrs. Herbert Flint 13-18. Bonar-Mason co. 20-25.—PARK: Fred Love, manager of the Wymer Grand Theatre at Muncie, was the guest of friends here 29.—The Gladys George co. closed season here 28. Miss George joining the Cain-Keith co. to play leads.—James McNaven, late manager of the Associate Players, is organizing a repertoire co. here and expects to take the road 13. The co. is now rehearsing and will be known as the McNaven Stock co.—The Russell Players gave a sink tea 8, which attracted considerable attention.—Sidney Belmont, agent for The Man on the Box, spent 4-5 with the co. here.—O. G. Murray, owner of the two local houses was here several days week of 30.—Hershey Campbell, the husband and manager of Henrietta Crosman, was here 7 looking after the attraction, which comes here 20.—The K. of P. of this district will give a big blowout March 1, having rented the Indiana and buying the house out for that evening.—Margaret Knowlton and Florence Swanson, formerly with the Powell and Cohan Musical Comedy co., which appeared here in November, were greeted here 7 in the Lower Berth 13 co. by their numerous friends.

LOGANSPORT.—THEATRE NELSON (Mayme L. Cox): The Cincinnati Symphony Orchestra 7, under auspices of the Deutcher Verein, was the social event of the season, and a capacity house greeted the players, after which a reception was given in their honor at the club rooms. The Goddess of Liberty 10. The James Boys in Missouri 11.—BROADWAY (Charles K. Schleiger): The Rosar-Mason Stock co. 6-11 in Splinters, For Her Sake, etc.; large crowds nightly.

RICHMOND.—GENNETT (H. G. Sommers): Rallies 2; Kyrie Bellew in the leading role, with a good supporting co., pleased large house. McLean Stock co. 3, 4; good co.; pleased good business. Brewster's Millions 7; fair co.; good house; well pleased. The Genius 6; Henry Woodruff as Jack Spencer very good; delighted good house; deserved capacity. James K. Hackett in The King's Game 9. The Man on the Box 10. The Russell Players 13. The Honeymoon Trail 17.

HENSSELAER.—THEATRE (J. H. Ellis): Jordan's Players in The Man of Mystery 3; best attraction this year. Beyond the Law 10.—ITEM: The Jordan Players have organized a circuit of 4 weeks and play the same bills each week, with the Mable Theatre, of Chicago, on Sunday and Monday; Lowell, Monticello, Remington, Rensselaer the rest of the week. They are an exceptionally strong co.

HUNTINGTON.—THEATRE (H. E. Rosebrough): Peck's Bad Boy Jan. 28; good business. Keith Stock co. 30-4 in It's Never Too Late to Mend, My Jim, The Golden Rule, An Actor's Romance, The Other Girl, and The Old Clothes Man; crowded houses and good satisfaction. Daniel Boone 11. May Laporte Stock co. 13-18. The Spendthrift 24.

TERRE HAUTE.—OPERA HOUSE (T. W. Barkdy): Barney Gilmore Jan. 28 pleased a packed house. My Cinderella Girl 30; big business. The Girl I Love 31, 1 opened to big business. Regals 2-4. Lower Berth 13 5. Happy Hooligan 7. Brewster's Millions 9-11.

VINCENNES.—OPERA HOUSE (W. W. Wilkes): Lower Berth 13 4; poor house. Happy Hooligan 6; good, to poor house. Flirting Princess 7. The Newlyweds and Their Baby 13. The Merry Widow 20. Henrietta Crosman March 8.

LA PORTE.—HALL'S (Wilbur J. Hall): Graustark Jan. 30 pleased a good house. The Passing of the Third Floor Back 6; capacity house. Hyde's Theatre Party 7-11. Bright Eyes 16. McLane Stock co. 20 and week. The Wolf 27.

ANGOLA.—CROXTON OPERA HOUSE (Charles Ellis): An Aristocratic Tramp 7; poor business. Newell Dwight Hillis 8. Lower Berth 13 9; advance sales good. Derby Day in Coon Town 14.

BLOOMINGTON.—HARRIS-GRAND (R. H. Harris): Herbert L. Flint Jan. 30-4; business fair. Cushane's Comedians 6-11. Golden Girl 13. Man on the Box 19.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry): Call of the Wild Jan. 30 cancelled. Gregatory 31; fine attraction to S. R. O. Peck's Bad Boy 6.

MICHIGAN CITY.—ORPHEUM (A. C. Higginbotham): Opened 2 to S. R. O. The bill, including Davis and Walker, the Bimbos, and Burke's Musical Dogs; well received.

ALBION.—OPERA HOUSE (Anthony C. Kimmell): Peck's Bad Boy 2; co. and business good. W. O. McWatters in St. Elmo 24.

CONNERSVILLE.—AUDITORIUM (F. E. Kehl): Daisy Cameron in Nancy 9. The Man on the Box 20.

NOBLESVILLE.—GRAND (L. Wild): The Winefred St. Clair co. 6-11.

WABASH.—EAGLES' (H. S. Logan): The Man on the Box 1; excellent, to good business.

IOWA.

DES MOINES.

Good Bills and Business at All Houses—Personal Mention and Gossip.

Russian nobility in light dancing costumes, and heralded by attractive posters, drew good audiences to the Two Metzed Theatre 5-12.

The Shubert offered Baby Mine 5 and pleased an audience which would have been larger but for a severe blizzard. The Golden Girl 11, 12, fared better.

The Defenders of Cameron Dam 11-15 was the offering at the Grand Opera House.

Camera Kirby 6-11 at the Princess pleased good sized audiences, and the stock co. continued to please by offering The Truth, The Dictator, and Tess of the D'Urbervilles 12-17.

Bert Coote in A Lamb on Wall Street was the feature act at the Orpheum 5-11 and did good business.

Francesco Creatore and his Italian Band headed the bill at the Majestic 5-11.

Letters from Manager Sonnenberg, who is taking a vacation, would indicate that his health is much improved. Business continues good at the Orpheum under the able management of J. W. Burton, who is acting in Mr. Sonnenberg's absence. H. M. HARWOOD.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth): Two Orphans Jan. 31 to fair business; very creditable production; mention is due Guy Voyer, Robert Graceland, Paul Brady, Lillian Alexander, and Camilla Dahl for good work. The Lion and the Mouse 9. The Missouri Girls 11. Judge Lindsay (College Lecture Course number) 10.—ITEMS: The dramatic and oratorical societies of Ellsworth College, of this city, have selected Prince Otto to be presented some time in May.—Raymond L. Bond, formerly of this city, has been highly complimented by the press in the Northwest for his good work in the role of the minister in Polly of the Circus. Mr. Bond was with the Princess forces last season.—While at Sioux City Joe Howard announced that he would quit stage work in a few weeks and go to Hot Springs with his wife, Mabel Barrison, who is reported in poor health.—Friends in Cedar Rapids are advised that a play by Minnie Douglas, formerly of that city was presented at the Rehearsal Theatre in London, Feb. 4. It is a three-act play entitled Under the Rose.—Ellis D. Robb, for many years Musical correspondent at Ellsworth, is left for Washington, D. C., where Mr. Robb is a leading candidate for appointment as National Bank Examiner in Iowa.—Madame X broke all matinee records at the Odeon, in Marshalltown, 4.—J. Jolly Jones, the new manager of the Crystal Theatre, in Waterloo, is setting a new pace in the use of printers' ink to boost patronage for his house, and the Crystal is now recognized as one of the best advertised vaudeville houses in the State. FRANK E. FOSTER.

WATERLOO.—SYNDICATE THEATRE (A. J. Busby): Madame X 2 pleased full house. A Bachelor's Honeymoon 4; fair attraction, to light business. The Norwoods 6-11.—WATERLOO (A. J. Busby): Sherman Stock Jan. 30-4 to fair business in Mother and Son; co. will remain another week. Walker Whiteside 17. The Girl from the Mountain 18.—CRYSTAL (J. Jolly Jones): Business 30-4 very satisfactory; Sadie Sherman and Joe Tinker topliners. Bill for week of 6-11: Robert and Mrs. Fitzsimmons, Eugene Trio, Barrett and Earle, Those Four Kids, the Arneums, and the Photo Plays.

DUBUQUE.—GRAND (W. L. Bradley): Madame X 2 drew a full house. Pixie O'Hara 3 pleased two good audiences. Wrestling match 6. The Toymaker's Dream 12. The Sweetest Girl in Paris 18. Wrestling Match 21. May Robson in Rejuvenation of Aunt Mary 22. Local 24. The Wolf 26. Lower Berth 13 27.

CLINTON.—THEATRE (C. E. Dizon): Baby Mine Jan. 28; excellent co. to fair business, matinee and night. Madame X 31, matinee and night; S. R. O. at evening performance; excellent attraction. Sousa Stock co. 5-11.—FAMILY (Ed. Rudisil): Vaudeville 23-30; good bill and business.

ANAMOSA.—GRAND (Harry Lehrman): Nye Stock co. in Man of the World, Opera Singer, Man with a Scar, Lost Trail, Younger Brothers; fair business. Uncle Josh Higgins 9. The Lion and the Mouse 13. Kryl 16.

SPENCER.—OPERA HOUSE (Franklin Fiske): Spanish Orchestra, M. G. M. Lecture, 1; very good to good house. Hans and Nix 6. The Village 10-12. The Wolf 21. Roger Grilley co., M. G. M., 23.

PRINCETON.—KIDD (Willis and Wilbert son): Cushane's Comedians Jan. 30-4; well attended. Frank Montgomery and co. 6-8. Flirting Princess 9; advance sale good.

ALGONA.—THEATRE: Two Orphans 4; good house. The Lion and the Mouse 15. Rogar Prince Opera co. 24. Hans and Nix 27. House of a Thousand Candles March 6.

CRESTON.—TEMPLE GRAND (Carl Davenport and Ray Emmerson): The Wolf 11 (third time this season).

KANSAS.

TOPEKA.

Pavlowa and Nordkin Well Received—North Brothers Continue to Big Business.

At the Grand 3 the Russian Dancers were enthusiastically received by a packed house. The dancing of Mlle. Anna Pavlowa and M. Mikail Mordkin was particularly pleasing, and the balance of the performance, which included a variety of dances and dancers with unpronounceable names, was very satisfactory. Walker Whiteside, ably supported by Florence Fisher and co., which included Dore Davidson, Hubert Wilke, and Louise Moulduan, presented The Melting Pot 4. The piece was well received, and Mr. Whiteside seems to be even more acceptable in this class of work than in his former Shakespearean characters.

The Dollar Princess 7. Madame X 10. Madame Sherry 14. The Chocolate Soldier 15.

Ed. Howe's play, The Story of a Country Town, presented by the North Brothers' Stock co. at the Majestic, continued to crowd the house the entire week 30-4.

The Novelty enjoyed good business, giving a very satisfactory vaudeville bill with Fitch Cooper, Hazel Heston, Lucas and co., and Ward and Barton as the favorites.

FRED. H. WILSON.

PITTSBURG.—LA BELLE THEATRE (C. P. Wurtz): Polly of the Circus Jan. 22; good performance, to two large houses. Julius Caesar, with Frederick Warde 23; good performance, to small house. The Newlyweds and Their Baby (return) 26; large house; performance pleased. Walker Whiteside in The Melting Pot 28; packed house; performance good. St. Elmo 29; fair performance, to two small houses. Price's motion pictures opens season 3. A Royal Slave 5. Le Brun Grand Opera co. (return) 6.

INDEPENDENCE.—BELDORF (Milburn Hobson): The Newlyweds and Their Baby Jan. 27 pleased the largest audience ever assembled in the Beldorf. S. R. O. sign being displayed two days before the performance. Paid in Full 17. Lyman Howe March 2. The Girl from Rector's 3. The Flirting Princess 6.—ITEM: B. P. O. E. Lodge, No. 780, presented The Inside Inn 3; one of the best performances ever given here.

MANHATTAN.—MARSHALL THEATRE (J. J. Marshall): Goddess of Liberty Jan. 13 pleased good house. Kissing Girl 16 delighted a good house. Polly of the Circus 28 pleased a crowded house. Golden Girl 31. Walker Whiteside in The Melting Pot 3. Flirting Princess 16.

LAWRENCE.—BOWERSOCK OPERA HOUSE (Irving Hill): University of Kansas production, by Red Domino Dramatic Society, called The Idle Idol, Jan. 26, 27; very well staged and pleased good houses. The Wolf 28, matinee and night; excellent co.; fair and appreciative houses.

FORT SCOTT.—DAVIDSON (Harry C. Ernick): Walker Whiteside in The Melting Pot Jan. 25 had good house; co. very strong. St. Elmo 26; good business, afternoon and evening. The Traveling Salesman 22.

COLUMBUS.—McGRIE'S THEATRE (W. E. McGrie): The Wolf Jan. 15; good satisfaction and business. Vaudeville 21 to good business. Mildred 23 pleased fair business. A Royal Slave 4. Pair of Country Kids 28. Paid in Full 14.

LAWRENCE.—BOWERSOCK OPERA HOUSE (Irving Hill): Walker Whiteside in The Melting Pot 8; excellent co.; several curtain calls for Mr. Whiteside; very well pleased house; S. R. O.

SALINA.—CONVENTION HALL (J. A. Kimball): The Melting Pot 2 pleased large house. Mabel Wilber in The Merry Widow 4 made a big hit; big house. Harry Bulger in Flirting Princess 18.

JUNCTION CITY.—THEATRE (T. W. Dorn): Walker Whiteside in The Melting Pot 1; very fine co.; good and appreciative audience. The Flirting Princess 14.

CONCORDIA.—BROWN GRAND (E. V. D. Brown): Jones-Whetten motion pictures and vaudeville to S. R. O. Jan. 26-28. The Flirting Princess 17.

HOLTON.—PERKINS (F. W. Johnston): L. J. Howard in The Wolf 2 to good business (third time here). The Honeymoon Trail 17. House of a Thousand Candles March 10.

HUTCHINSON.—HOMB (W. A. Lee): Girls co. 1; fine co., to fair business. Widow McCarty 4, matinee and night; good co. and business.

OTTAWA.—ROBRAUGH (F. G. Dobson): Frederick Warde in Julius Caesar Jan. 27; good performance to fair business. The Traveling Salesman 21.

EMPORIA.—WHITLEY OPERA HOUSE

NOTICE TO HOUSE MANAGERS

THE ED. REDMOND REPERTOIRE COMPANY are playing **THE HOUSE OF A THOUSAND CANDLES,** without our authority, and we hereby notify House Managers that we will hold them personally responsible for any performances given of this play in their theatres. Rowland & Gaskell are the only people authorized to use this play in the West.

THE AMERICAN PLAY COMPANY

METROPOLITAN
Fire-Proof Storage Warehouse Co.

14, 39 and 41 West 66th St., New York

TELEPHONE—COLUMBUS 184

MOVING, PACKING AND SHIPPING

WE KNOW HOW!

See GUILSHAN
See GUILSHAN
See GUILSHAN
New York

25 Years Attending the Profession

Insure the integrity of your teeth by keeping what you have. Every actor and actress must have good teeth to make a proper appearance on the stage.

Corner 125th Street and 8th Avenue
Corner 126th Street and 8th Avenue
Corner 125th Street and 8th Avenue
Entrance 271 W. 125th St
New York

(Fred Corbett): The Wolf Jan. 26; good house. The Widow McCarty 27 pleased fair house. The Isle of Spice 28; good attraction and house.

CHANUTE.—HETRICK (W. C. Sears): St. Elmo Jan. 27; matinee and night; good presentation, to poor business; deserved better crowd. Dorothy Stock co. 30-4. The Fall Guy (local) 7. Paid in Full 13.

ATCHISON.—THEATRE (George King): A Country Town 3 pleased large house. The Smart Set 8. Billy Clifford 18.

KENTUCKY.

HENDERSON.—PARK (R. E. Cook): Squaw Man Jan. 26 pleased good business. Paul Gilmore in The Bachelor, matinee and night, 28, delighted large business; good performances. Going Some 8. Lottery Man 9. The Spendthrift 10.

FRANKFORT.—CAPITOL (J. M. Perkins): The Squaw Man 2; good co.; pleased fair house. The Thief 10.

MAYFIELD.—UNIQUE THEATRE (T. L. McNutt): The Girl from Home 1.

LOUISIANA.

NEW ORLEANS.

Lilian Russell at the Tulane—Virginia Harned Had Flattering Reception.

Lillian Russell, as bewitching as ever, appeared at the Tulane 12-18 in In Search of a Sinner. Harry C. Brown, Joseph Tuohy, and Hattie Russell were the other principals in the cast. Raymond Hitchcock 19-24.

The Woman He Married, with Virginia Harned playing the lead, was the attraction at the Dauphine 12-18. A small but competent co. is back of the star, and both the play and its interpretation were much commended. The Imperial Russian Ballet and Orchestra 19-25.

At the Crescent Ward and Vokes presented The Trouble Makers 12-18. Both comedians are as funny as ever and their annual visit here is always looked forward to with pleasure. The Thief 19-24.

The French Opera continues a popular social centre. Les Huguenots was the bill 12, matinee; La Petit Duc 12, night; Le Trouvere, 14; Faillasse and Fille du Regiment, 15; La Chemineau, 18; La Boheme, 19, matinee, and Mam'selle Trompette, 19, night.

The St. Charles Orpheum for week of 13-19 presented Dr. Herman, Thomas J. Ryan-Richfield co., Linden Beckwith, William and Warner, Swor and Mack, Loney Haskell, and Kraigs Trio, and the kinodrome.

At the Greenwall the attendance continues satisfactory. Ida C. Palmer, Phillips' Dog and Pony, Herbert, contortionist; the Ramsey Sisters, Kelly and Kneeland, and several good motion pictures make up an entertaining bill.

The Lyric presented 12-18 Texana and Reynolds, rifle shots; the Three Nonnans, Balder Miller Levy, Lola Dale, Monte Wilkes, and motion pictures. J. M. QUINTERO.

SHREVEPORT.—OPERA HOUSE (Ehrlich Brothers and Coleman): Nazimova Jan. 30; excellent co.; well pleased audience. The Rosary 31; good co. to good business. Seven Days 3; excellent co. to two large and well pleased audiences. Lillian Russell 4. The Girl from Rector's 5. The Merry Widow 6. The Bachelor 8. Adelaide Thurston 9.—ITEM: Saenger Brothers, owners of the new Saenger Theatre, have signed contracts with Paul Goudron, of Chicago, for the Sullivan-Considine circuit, and are filling this theatre out in an elegant manner. It will no doubt be one of the most popular playhouses in this part of the State.

DONALDSONVILLE.—GONDRAN (William F. Nolan): Crain-Long-Crain co. in vaudeville Jan. 22 gave satisfaction to big business. Going Some 22 failed to appear. William Macauley in Classmates 23, matinee and night; excellent co.; business good. The Rosary 25; excellent co. to S. R. O. Brody's Comedy Players in vaudeville 1, 2 to big business; contract canceled by manager after first performance. Gladys Newton and Pat Drew 2-5 in vaudeville; pleasing performances to good houses. Coburn's Minstrels 10.

MAINE.

PORTLAND.—JEFFERSON (M. J. Garrity): At the Old Cross Roads 6-8; good co.; fair business, affected by the two days' blizzard. The Climax 9-11.—KEITH'S (J. R. Moore): The Stock co. made a great hit in Niobe 6-11. Lola Downin in the title-role was very pleasing; Sidney Toler was at his best as P. A. Dunn; as Mrs. Dunn, Belle D'Arcy, who is one of the most attractive women ever here in stock, made one of her greatest hits of the season; Mark Kent, Blanche Frederici, Joseph Lawrence, Margaret Koller, Robert Hyman and the other members of the co. were excellent; large business for the week. The Ensign, with special features for Lincoln Day, 13-18.—ITEM: The sympathy of all his friends is with Manager Moore, whose wife is seriously ill.

BANGOR.—OPERA HOUSE (F. A. Owen): The Climax 3, 4; three fair audiences; co. and performance good; the songs by Juliette Atkinson made a hit. Charles K. Harris booked for 6, 7; canceled. At the Old Cross Roads 16, 17.

BRUNSWICK.—TOWN HALL (H. J. Given): French Dramatic co. Jan. 31: excellent; to large house. C. D. C. Dramatic and Comedy co. 8. Down in Maine 16. S. of V. Concert 22.

AUGUSTA.—OPERA HOUSE (Thomas H. Cuddy): The Climax 3; excellent production; well filled house. The Time, the Place and the Girl 15.

MARYLAND.

BALTIMORE.

An Important Week—Baltimore Theatres More Prosperous Than in Years.

BALTIMORE, Feb. 13.—The present week is perhaps the most interesting and important of the local theatrical season. At the Auditorium Henry W. Savage offers Everywoman, by Walter Browne. Next week, Douglas Fairbanks in The Cub.

The Academy offers Wilton Lackaye in The Stranger. Beginning Thursday night, Madame Bernhardt will begin her engagement of four performances, including L'Aiglon, Camille, Jeanne D'Arc, and Madame X. Next week, Richard Carle in Jumping Jupiter.

At Ford's The Commuters began a week's engagement to-night before a crowded house. Next week, Mrs. Fiske in Becky Sharp.

Maryland Theatre: The bill this week includes Nat M. Wills, Hermg's Horses, Reta Redfield, Mae Hart's Six Nifty Steppers, Rice, Scully and Scott; Edwards, Van and Tierney; Jerge and Hamilton, with Mrs. Gardner Crane, as an extra feature. Manager Schanberger announces that Frank Keenan will shortly be seen at the Maryland, as well as Andrew Mack in new playlets.

Much comment is being heard on all sides in local theatrical circles at the splendid business being done by the local houses. Not for years has Baltimore experienced such a wave of prosperity as is sweeping over the playhouses.

The Chicago Grand Opera company sang The Girl of the Golden West to one of the largest audiences the Lyric has ever held on Feb. 9. Thais will be sung Feb. 16, with Mary Garden, Dalmores, and Renaud.

Ellen Terry is to deliver her lecture on "Shakespeare Heroines" at the Academy of Music on Feb. 14.

The Journalists' Club gave their annual benefit at the Lyric on Feb. 7, the bill embracing acts from all the local playhouses, including an act from To Serve the Cross, Blanche Ring and company, George Evans, Valerie Bergere, Al. Carlton, Ward and Curran, and others.

The Sothern-Marlowe engagement established a new record at the Auditorium, as they played to the biggest business in the history of the theatre, the receipts being in the neighborhood of $16,000.

Savoy Theatre: The Boston Players are seen this week in The Wages of Sin. Last week proved to be one of the largest weeks of the season, as the box-office receipts testified to the proverbial Fast Lynne being the magnet which drew the crowds. Camille is underlined for an early presentation.

Holliday Street Theatre: The bill here this week is My Friend from Dixie. Next week, In Old Kentucky.

Gayety Theatre: The Beauty Trust opened here to big business with a clever company. Next week, The Crackerjacks.

Monumental Theatre: The attraction this week is The Pennant Winners, which will be followed by The Yankee Doodle Girls.

I. BARTON KREIS.

CUMBERLAND.—MARYLAND (William Cradoc, res. mgr.): Charles K. Champlin Stock co. 6-11 opened, matinee and night, in The Powers That Be and The Walls of Jericho.

ANNAPOLIS.—COLONIAL (Fred W. Falkner): Charles K. Champlain Stock co. 13-18. Daisy Cameron 22.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): Beverly of Graustark 4 (matinee and night), with Eleanor Woodruff as Beverly Calhoun. Her part was unusually well done and Miss Woodruff made a very pleasing impression that will last. Lawrence Eyart gave an excellent performance of the part of Baldoo. Mortimer Martin was a good General Marlanz; Edith Berwyne, Lillian Allen Devere, Hazel Harrown, Charles G. Perley, and Kenneth Lee deserve special mention. A good co.; well staged; satisfaction to large attendance, the matinee being unusually large. The Girl from Rector's 10, 11. At Cripple Creek 13-15. The Girl in the Taxi 17, 18. Texas Rangers 22. The Climax 24, 25.—SAVOY (Charles E. Cook, res. mgr.): After an absence of several seasons, Mr. and Mrs. Mark Murphy (always popular here) made their reappearance in a one-act comedy sketch, Clancy's Ghost, and scored a big hit 6-11. Raymond Finlay and Lottie Burke, who were last seen here in An American Idea, offered their well-known travesty sketch and received a warm welcome. Another favorite was Lizzie Otto, who was at one time the pianist at the old Casto Theatre. Miss Otto appeared with Katherine Nelson as The Somewhat Different Girls and made good. Dave Ferguson, a newcomer here, was a big hit. Strong bill to large attendance.—ITEMS: J. Fred Miller of the Academy, was admitted to the local lodge of Masons 2.—J. Frank Burke is playing with the Baker Stock co., Seattle, Wash.—It is reported that this city will have a strong stock co. for the coming Spring and Summer season and that Lester Lonergan will direct it.—John A. Daley, of this city, is a member of the Barney Gilmore co.

W. F. GER.

NORTHAMPTON.—ACADEMY (B. L. Potter): The Drummer Boy of Shiloh 3, 4, with matinee; well given by Easthampton Sons of Veterans, to medium patronage. Leigh De Lacy co. 6-11, with matinees; above the average popular price attraction, to good patronage. Plays: The Test, Leah Kleschna, The Writing on the Wall, Mrs. Temple's Telegram, An American Widow, and The Prince of Liars. The Japanese Girl 17. Lyman Howe 18. Tech. Musical Clubs 22. Viola Allen 27. Russian Dancers March 8.—ITEM: At the annual meeting of the trustees of the Academy, Dr. M. L. Burton, the new president of Smith College, was chosen successor to President Emeritus Seelye, who, as president of Smith College, has been chairman of the Board of Trustees since the theatre was donated to the city. Other officers were re-elected as follows: C. H. Pierce, secretary; Frank Lyman, treasurer. The annual profit to the city from the theatre was $728, of which $329 was nominal profit and $399 paid to the city in license fees.

WORCESTER.—WORCESTER (J. F. Burke): The Soul Kiss 4; fair co.; poor business. The Maestro's Masterpiece 6-8, by Edward Locke, to good business. Madame Parpari made a big hit, as did Frederick W. Peters. Count Bozzano was obliged to respond to encores. Ethel Houston used her splendid contralto voice to good advantage, and Mary Redding the prima donna, won great favor. Grace Van Studdiford 9. Yiddish co. 10. Madame Sherry 13-16. Mrs. Fiske in Becky Sharp 18. John Drew in Smith 20. Viola Allen 22. The Girl of My Dreams 23-25.—FRANKLIN (J. F. Burke): The Ware Musical Comedy co. presented The Telephone Girl 6-11 to good business. The Mayor of Tokio 13-18.

LAWRENCE.—OPERA HOUSE (George W. Gallagher): The resident stock co., under the management of Joseph J. Flynn, opened 11 in The Lion and the Mouse. The roster of the co. includes Arthur Behrens, Lawrence Magill, Walter S. Nealand, William A. Williams, A. O. Huhn, J. J. Owens, W. A. Ferris, John Fenton, Edward Obermann, Gertrude Shipman, Lora Rogers, Mazie Sinclair and Nellie Sanford. The second play will be The Great Divide, 20-25. Frohman's Dollar Princess is announced for March 1.—BROADWAY (Will H. Stevens): Dark. The vaudeville season closed 5.—ITEM: The policy of this house has changed and in the future first-class dramatic attractions will be booked.

LOWELL.—OPERA HOUSE (Ralph A. Ward): Beverly 1; large and pleased audience. At the Old Cross Roads 2, 3; large houses.—MERRIMACK SQUARE (F. J. Carroll): Buckley, Martin and co., Cassady's bears, Hathaway and Seigel, Golden Gate Trio, Anna McMann; capacity business.—HATHAWAY THEATRE: The Donald Meek Stock co. opened 4-11 in Brown of Harvard; good advance sale.—COLONIAL: The Aviator Girl, the Amiotts, John F. Heaney, Crawford and Patterson; good business.—ACADEMY: James Morrison and co., Kisseley's Marionettes, McGarvey; good business.

BROCKTON.—CITY (W. B. Cross): Mahoney Brothers and Daisie, Natalie Normandie, Mrs. Sheridan-Welch, Lee Cooper and co., and pictures 6-8; pleased full houses. The Climax 20.—HATHAWAY'S (McCue and Cahill): The Thompson-Woods Stock co. 6-11 in Cameo Kirby opened to capacity and gave good performances. Jack Chagnon in the title-role, and W. B. Freeman, W. H. Dimock, Al. Warner, Marie Horton, Marion Chester, and Louise Langdon deserve mention; co. gave well balanced support. Winchester 13-18.

PITTSFIELD.—COLONIAL (James P. Sullivan): A Day at the Ranch (local) pleased good business. Chicago Stock co. 6-11; S. R. O. every night; very fine co. and plays. Plays: Our New Minister, Strongheart, The Climbers, Men and Women, Nell Gwynn of Old Drury, The Straight Road, and The Only Law. The Soul Kiss 13.

HOLYOKE.—EMPIRE (J. F. Murray): Empire Stock in Merely Mary Ann 6-11; well presented to good business. Miss Milliken as leading woman making big hit.—HIGH SCHOOL HALL: Marshall Darrach in The Merchant of Venice 8; large and appreciative audience.

ATHOL.—ELLSWORTH OPERA HOUSE (A. Ellsworth): Warnie Ward co. 13-15. The Girl from Rector's 16. Amherst Dramatics in Romeo and Juliet 18.

GLOUCESTER.—UNION HILL THEATRE (Lothrop and Tolman): My Wife's Family 2 to small house.

MICHIGAN.

DETROIT.

Margaret Illington in The Encounter—Nance O'Neil at the Detroit.

At the Garrick 6-8, Margaret Illington in Pierre Berton's drama, The Encounter, a presentation of domestic discord and unhappiness. Fair sized audiences were on hand to welcome Miss Illington after her two years' absence from the stage. Albert Chevalier was seen on the same stage in Daddy Dufard 9-11, an ingenious vehicle well suited to Chevalier's well-known abilities. Bailey and Austin are booked 13-15.

Simultaneous with Pierre Berton's characterizations of French life as pictured in The Encounter, Belasco's adaptation from the French, The Lily, was drawing good houses to the Detroit and proved a personal triumph for Nance O'Neil. The Three Twins 9-11 played its annual engagement at the same theatre and The Echo, featuring Bessie McCoy, is announced for next week.

Capacity houses have been the rule of the week at the Temple Theatre, where Billy B. Van and the Beaumont Sisters are monopolizing an unusual amount of applause. Augusta Glose repeated the personal triumph of her last engagement.

Howard Thurston had a great week at the Lyceum 5-11. Since inheriting the Kellar equipment, Mr. Thurston has made for himself a place in the world of magic second to none. Next week, Al. Field's Minstrels.

Anna Eva Fay headed the programme at Miles' Theatre 6-12 and shared honors with Miles McCarthy and Alda Wolcott, who presented the Race Tout's Dream.

At the Gayety Theatre the Star and Garter Show offered a splendid example of present day burlesque, and Abe Reynolds was the king funmaker. Next week, Phil Sheriden's Marathon Girls.

Melodrama was represented on the local stage 5-11 by Bunco in Arizona at the Lafayette Theatre. Next week, The White Captive.

Owen Moran, who took the measurement of Battling Nelson, is an augmented attraction with the Washington Society Girls, which held forth at the Avenue Theatre 5-11.

ELTY A. MARGNI.

BENTON HARBOR.—BELL OPERA HOUSE (J. A. Simon, res. mgr.): May Robson Jan. 29 pleased a good audience. Ian Robinson 30; a very good attraction, to good house. Bell Stock co. 3-5, giving best of satisfaction in The Flirtation, Queen of Queer Street, The Ward Boss.—ITEM: This co. is just starting for the road and looks to be a winner. Manager Simon is at the head of the co.

KALAMAZOO.—FULLER (W. J. Donnelly): The Cat and the Fiddle 8, matinee and night, pleased two good houses. Louis Mann in The Cheater 9. Henrietta Crosman in Anti-Matrimony 14. Bright Eyes 15. The Country Boy 17.—ACADEMY (B. A. Bush): The Lottery Man 6 pleased large house. Two Men and a Girl 10. The Alverado Players 13-18.

BATTLE CREEK.—POST (E. R. Smith): The Cat and the Fiddle 5 delighted capacity. The Lottery Man 7. The Edward Doyle Stock co. 8-19. Bright Eyes (return) 16.—VARIETY (John McLarty): Jack Warburton Stock co. 1-8 pleased good business. Plays: Her Sister's Secret, Mr. Postrum from Foodville.

PORT HURON.—MAJESTIC (J. W. Brennan): Jolly Bachelors Jan. 31; capacity and pleased. Margaret Illington 9. The Lottery Man 12.—CITY (Sam Hartwell): The Final Settlement 29, 30 pleased fair business. Henderson Kids 1, 2 to fair business.

COLDWATER.—TIBBETS OPERA HOUSE (John T. Jackson): The Cat and the Fiddle 2; very fine performance to a large audience. Ellen Terry 6. Thom Henderson Kids 11. The Shuberts' Concert 15. The Wolf 20. The Cow and the Moon 22. The Cutter Stock co. 27-March 4.

CALUMET.—THEATRE (J. D. Cuddihy): Howe's pictures 4, 5, two matinees and evenings, to S. R. O.; turned people away; best of satisfaction.

IRON MOUNTAIN.—RUNDLE OPERA HOUSE (A. J. Rundle): St. Elmo Jan. 31 pleased good house. Flora DeVoss co. 27-March 4.

MINNESOTA.

ST. PAUL.

Blanche Walsh at the Metropolitan — Fiske O'Hara Popular Here—Other Attractions.

Blanche Walsh in The Other Woman, enjoyed fair business at the Metropolitan 2-4. The Arcadians, with Frank Moulan, Percival Knight, Julia Sanderson, Josephine Hall, and Ethel Cadman in the cast, had excellent business 5-11. "My Motter," "Charming Weather," "Willy of Piccadilly," "Bring Me a Rose," and "The Girl With the Brogue," were the song favorites. May Robson 12-18. The Burgomaster 19-22. Sweetest Girl in Paris 23-25. The Next Ray 26-March 4.

Bailey and Austin in the aerial musical comedy, Two Men and a Girl, had fair business at the Shubert 5-8. Dark 9, 11 and 12. Gertrude Elliott in The Dawn of a To-morrow 13-15. Dark 16-22. Miss Nobody from Starland 23-25.

Fiske O'Hara in The Wearing of the Green is a style of attraction that always does well in St. Paul, and people are flocking to the Grand 5-11. The Defender of Cameron Dam 12-18. The Wolf 19-25. At the Mercy of Tiberius 26-March 4. Minister's Sweetheart 5-11. Cat and the Fiddle 12-18.

Ida O'Day and Donald Bowles in Cinders are heading the Orpheum bill 5-11. Others are: Kaufmann Brothers, Frey Twins, Imperial Russian Dancers, Marvelous Dick, Three Westons, and Quinn and Mitchell. Donald Bowles became a great favorite with St. Paul audiences during his engagement with James Neill's Stock co.

The Merry Maidens are at the Star 5-11.

The Majestic, Rex, Princess, and Gaiety, vaudeville theatres, are having big business 5-11.

Madame Rider-Possart was soloist at the Symphony Concert at the Auditorium, matinee, 5. In conjunction with the St. Paul Symphony Orchestra, Emilio de Gogorza appears 7, and Madame Tetrazzini 9.

The Pantages' vaudeville interests have options on the Shubert theatre in St. Paul and the Lyric in Minneapolis. A final decision will very likely be reached this week. Should the change be effected the Shuberts will probably build a new theatre in St. Paul, as no playhouse has been constructed here within the last fortnight.

JOSEPH J. PFISTER.

MINNEAPOLIS.

Blanche Walsh, Bailey and Austin, and Edith Speare Seen to Advantage—Vaudeville.

The Metropolitan offered for the first half of the week The Other Woman, in which Blanche Walsh is starring. Miss Walsh is very popular here. In the co. are George W. Howard, Anna Cleveland, and Nellie Butler. For the last half of the week we are promised our first glimpse of The Commuters, with Harry Davenport, John S. Robertson, and Florence Malone in the leading roles. May Robson returns for a week in The Rejuvenation of Aunt Mary, after which comes The Arcadians.

At the Shubert Bailey and Austin amused excellent houses for the week in Two Men and a Girl, and the two comedians proved as amusing as they were in The Top of the World. Olga Stoch displayed the best voice in the co. Jessie Stoner was the prima donna and Maurice Brierre, George Pauncefort, and Ferri Burg had leading roles. Next week, Gertrude Elliott in The Dawn of a To-morrow.

At the Bijou a well balanced production of Polly of the Circus did well. Edith Speare was a winsome heroine, Raymond Bond played the minister satisfactorily, and other roles were excellently done by Marie Platt, David H. Young, and Jules Farrar. School Days, with Herman Timberg, follows.

The Lyric sprung a surprise by putting on The White Sister, been here twice before with Viola Allen. Warda Howard confirmed the good impression of her opening week by her artistic portrayal of Sister Giovanni. Corbett Morris rose to his opportunities as Severi admirably and Coral Tooker contributed a beautifully done bit as Madame Bernard. Others who aided in the general success were W. H. Tooker, Bert Walter, Frank Priest, Burke Clarke, Louise Farnum, Jane Meredith, and Arthur Cappelen. Next week, The Belle of Richmond.

At the Orpheum a good bill was headed by Sam Chip and Mary Marble.

At the Unique Lottie Vincent and Frank Gardner in Winning a Queen held the stellar position, and the Diving Norins filled a similar spot at the Miles.

The Princess for its third week offered Al. Warda in The Widow Perkins, the Gayety sheltered The Parisian Widows, and the Dewey The Merry Maidens, with Sam Rice.

CARLTON W. MILES.

OWATONNA.—METROPOLITAN (Charles Servatus): Real Life (Alfalfa Club's annual home talent musical comedy) Jan. 31; fine production to S. R. O.; performance repeated 2 to another big house. Barriers Burned Away, with excellent co., to small business 4. Return engagement Defender of Cameron Dam 11. May Robson in Rejuvenation of Aunt Mary 19. The Rosary 21. Bohumir Kryl and band 22. The County Sheriff 25.

WINONA.—OPERA HOUSE (O. F. Burlingame): The Manhattan Stock co. Jan. 30-5 to well-filled houses; pleased. Plays: Little Miss Robinson Crusoe, Two Little Sailor Boys, Prisoner of Andersonville, The Crucible, The Girl from Out Yonder, The Man from Sacramento, Brother Against Brother, The Great Diamond Robbery, Father and the Boys 7.

ALBERT LEA.—BROADWAY (F. H. Mallery): Miss Nobody from Starland 3; record business and excellent production. Barriers Burned Away 5; good co. to light business on account of blizzard. Polly of the Circus 8. Port of Missing Men 12. K. of P. Minstrels 14 (local).

RED WING.—T. B. SHELDON MEMORIAL AUDITORIUM (W. A. Scott): Czerwonky String Quartette 10. May Robson in The Rejuvenation of Aunt Mary 20. Madame X 21. The Cat and the Fiddle 25.

ROCHESTER.—METROPOLITAN (J. E. Reid): Barriers Burned Away 3 to fair house. Miss Nobody from Starland 4 to good business. A Cowboy Girl 11. The Rosary 20. The Cat and the Fiddle 27. The New Sunny South 28.

BRAINERD.—OPERA HOUSE (F. G. Hall): Motion pictures, cowboy and Indian celebration at Cheyenne 1; very good; business fair. Miss Nobody from Starland 16.

MISSISSIPPI.

JACKSON.—CENTURY (S. J. Myers): Seven Days Jan. 31 pleased fair business matinee and night. Merry Widow 1; capacity. The Rosary 2; light. The Girl from Rector's 6. Three Weeks 7. Adelaide Thurston 10. Paul Gilmore 11. Virginia Harned 13. Lew Dockstader 24. The Girl in the Taxi March 2. Coburn's Minstrels 6. Polly of the Circus 7. Bright Eyes 15. Blanche Walsh 16. Beverly of Graustark 20. Robert Edeson 22. Louis Mann 24. The Traveling Salesman 28. Henry W. Dixey 29.

YAZOO CITY.—THEATRE (D. Weberstein): The banner house of the season greeted The Merry Widow Jan. 31, every seat being occupied and great many standing. Three Weeks 8. Adelaide Thurston 11. Paul Gilmore 13. Virginia Harned 14.

GULFPORT.—THEATRE (Lew Rose): A Japanese Honeymoon Jan. 30; small house; de-

served better. J. A. Coburn's Minstrels 2 failed to please capacity house. Madame Sherry 3; excellent performance, to very large business.

TUPELO.—OPERA HOUSE (W. H. Armstrong): The Misses Barrow (reader and vocalist) under auspices Presbyterian Guild, delighted good audience 1. Sins of the Father 2.

CLARKSDALE.—THEATRE (F. G. Wing, Sole): Girl from Rector's Jan. 29 pleased good houses, afternoon and evening.

BILOXI.—DUKATE (J. J. Corcoran): J. A. Coburn's Minstrels 2; fair business.

MISSOURI.

ST. LOUIS.

Bertha Shalek in The Bohemian Girl at the Shubert—Louise Le Baron at the Century

The Shubert drew enthusiastic patronage with the Aborn Opera co. in an elaborate production of The Bohemian Girl. Bertha Shalek is a splendid voice and dramatic woman. Blanche Gallagher sang very effectively as Arline. Charles Gallagher's Devilshoof showed fine voice and real comedy skill. The co. has much high-grade ability in it. Scenically, the production was extraordinary and true.

At the Century Il Trovatore was the opening bill, finely done by a well-seasoned co. headed by Louise Le Baron, whose strong and sure contralto voice was very effective. Henry Taylor as Manrico was virile and handsome. George Pierpoint sang well as Count Di Luna.

The Garrick: H. B. Warner in Alias Jimmy Valentine gave a pleasant, vigorous and convincing portrayal of Jimmy.

The Olympic: Kyrle Bellew and Gladys Hanson shared honors in Ballen last week. Bellew was very easy and clever; Miss Hanson well suited and graceful. The play thrilled as of old.

The American attracted large and appreciative houses with Paid in Full. Thomas Coffin Cooke did splendidly as Joe Brooks. Mabel Acker made a very convincing Emma Brooks. The co. was good.

The Imperial: The Imperial Stock co. put on The Child of the Regiment. The Child was well done by Flora Dorset. Jessaline Rodgers played the Colonel's daughter.

Billy the Kid returned to Havlin's, the Kid being played satisfyingly by Frank Dickson. The staging was strikingly elaborate.

The German Stock co. at the German Theatre presented Salome. Bertha Walden who played Salome finely and delicately benefited. The production was enthusiastically received.

The Princess: John C. Rice and Sallie Cohen in a playlet, The Path of Primroses, were top-liners last week. Mattie Lockette in "kid" work was strong. Musical acts galore were well done.

The Columbia headlined the much heralded and well received Annette Kellermann, the Diving Venus, who dived to the bottom of the house's heart. Willard, Simms and co., Sharkey, Geiger and Lewis; the Navas, Earl and Curtis, and Cummings and Dean were good numbers.

Quadrangle Town, an operetta, written by Hugh M. Ferrin and Arthur W. Proetz, of Washington University of St. Louis, was presented on Wednesday, 8, at the Odeon by the Pretina, the senior society of Washington University. The piece written and premiered a year ago was a remarkable success, being fresh, breezy and full of catchy music all from a local viewpoint.

This week's Bills: Shubert, Marie Dressler in Tillie's Nightmare; Century, Imperial Russian Court Balalaika Orchestra; Garrick, Margaret Anglin in Green Stockings; Olympic, Montgomery and Stone in The Old Town; American, St. Elmo; Imperial, Imperial Stock co. in Lottie, the Poor Saleslady; Havlin's, Queen of the Highway.

FRED L. DOYLE.

KANSAS CITY.

Banner Week of Musical Offerings—The Auditorium Stock Closes Prosperous Season.

With Tetrazzini at Convention Hall, The Chocolate Soldier at the Shubert, and Madame Sherry at the Willis Wood, Kansas City had a trio of musical offerings for the week of 6 such as we seldom enjoy, and as a result the box-office receipts will, perhaps, be the largest of the season. The other theatres, too, had good offerings and, coupled with pleasant weather, the week was a most satisfactory one indeed.

Madame Tetrazzini fairly charmed a crowd of over 6,000 in Convention Hall 7, although appearing in but three numbers.

The Chocolate Soldier was a big hit at the Shubert 5-11, playing to a series of S. R. O. audiences. Expectations were fully realized in this production, which was of top-notch calibre throughout. Alice Yorke in the leading feminine role scored a perfect triumph. Forrest Huff in the name part gets a great deal out of the role and was accorded frequent applause. Fred Mann and Henry Coote supplied the comedy element and won many laughs, while John Dunsmure, Fritzi von Busing, and Frances Kenny deserve praise. Nazimova 12-18.

The much heralded Madame Sherry played to immense business 5-11 at the Willis Wood and scored decidedly, finding instant favor. A good co., in which Oscar Figman, Mary Quive, and Dorothy Morton, the principals, being generously applauded. Others who deserve mention are Ann Tasker, William Cameron, Harry Benham, Hazel Rehl, and Lottie Kendall. The production was most attractively staged and costumed. Della Fox 12-18.

The Auditorium Stock co. put on Michael Strogoff 5-11, playing to a fair week's business. The play was well put on and capably acted, the work of Carl Anthony in the leading role being of a particularly high class. George D. McQuarrie, Tom Moore, Jerome Storm, Erville Alderson, Roy Sutherland, and Maude Trunz carried other principal roles to success. The production was appropriately staged and costumed. This is the closing week of an engagement that was lengthened from eleven to sixteen weeks. The co. will disband and the theatre will probably be reopened soon as a combination house.

St. Elmo was the Grand offering 5-11, playing to a satisfactory week's business. Martin L. Alsop, a former member of a local stock co., headed a capable co. in the presentation of the play and was well received. Girls 12-18.

Barney Gilmore in Kelly from the Emerald Isle was a big drawing card at the Gillis 5-11 and pleased as usual, being in most capable hands, and found ready response from the audience. The Minister's Sweetheart 12-18.

The Tiger Lilies were the Century bill 5-11, playing to the usual good sized audiences. Matt Kennedy headed a co. of clever entertainers, of which Rallah, the dancer, was a feature. Girls from Dixie 12-18.

The Rents-Santley Burlesquers held the boards at the Gayety 5-11 and were well received nightly. Jimmy Cannors, a comedian of ability, scored heavily, and was ably assisted by other members of a good sized co. The Horseshoe Trio.

William Farnum and co. in a sketch entitled The Mallet's Masterpiece was the topliner of a good bill at the Orpheum 5-11, which also included Callahan and St. George, Lee Lloyd, Work and Ower, the Havrickes, Bowman Brothers, and Hopkins in Art, all of which pleased.

At the Empress 5-11 Billy Van was the star attraction of a bill of general merit throughout. Other acts were Carl Pantzer Trio, Orietta and Taylor, Hutch Lucky, Prince and Galanos, the La Nolas, and Charles Wayne and co. Business big.

A. Julian, manager of the Grand Theatre, and M. G. Heim, owner of Electric Park, have left for a cruising trip of a months' duration, along the Florida coast.

H. REED CAMPBELL.

ST. JOSEPH.—SHUBERT-TOOTLE (Harry C. Fitzgerald): The Kissing Girl Jan. 29; excellent co.; Tessa Guinan was the chief favorite, and Venita Fitzhugh, Louis Loucks, and Harry Hermann deserve special mention; the dancing of Miss Vanity was a pleasing added number; business good. Frederick Warde in Julius Caesar and Virginius 1, 2, supported by a capable co., gave two fine presentations to light business. Lyman Howe's pictures 3-5 pleased good business. Walker Whiteside in The Melting Pot 7. Madame X 9.——LYCEUM (C. L. Philley): The Wolf 29-1, by a good co.; pleased good houses. The Tiger Lilies Extravaganza 2-4; burlesque of unusual merit; Matt Kennedy is a real comedian and was a great hit; business good. The Smart Set 5-7. The Dollar Princess 8. The Girls from Dixie 9-11.——BIJOU: The Bijou Stock co. pleased good business 29-4 with Hearts of the Blue Ridge and Little Lord Fauntleroy. Same co. in The Young Wife 5-11.

JOPLIN.—NEW CLUB THEATRE (L. F. Ballard): Walker Whiteside in The Melting Pot Jan. 29; fine co.; crowded house. Welford Stock opened 5 in Wife in Name Only; good house. Girls 11. Paid in Full 12. Chocolate Soldier 16.——JOPLIN (Claude Thornton): Dollar Princess 9. Madame Sherry 12, 13. Ben-Hur 23-25.

HANNIBAL.—PARK (J. B. Price): A Girl of the Mountains 4 pleased two good houses. Allen Stock co. in repertoire 6-11. Elks' Minstrels 17. Fiske O'Hara in Wearing of the Green 24. Honeymoon Trail 25.

CARTHAGE.—OPERA HOUSE (A. E. McKiearnan): St. Elmo Dec 30; fair co.; pleased good business. Ishmael Jan. 6 canceled. Paid in Full 10.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (Jesse Reynolds): St. Elmo 6. Flower of the Ranch 18. Classmates 25.

JEFFERSON CITY.—JEFFERSON (Joe Goldman): Paid in Full 3; good co.; fair business. Della Fox 10.

MONTANA.

BUTTE.—BROADWAY (James K. Heslit): Elks' Minstrels 5, 6. Jeff De Angelis in The Beauty Spot 16. Mary Mannering in A Man's World 18. Father and the Boys 19.——FAMILY (Dick F. Sutton): Harry Cornell Stock co. reopen 12-16 in The Final Settlement. Ishmael 19-25.

NEBRASKA.

OMAHA.

Paid in Full at the Brandeis—Some Dates Ahead and Vaudeville Notes.

Paid in Full was the offering at the Brandeis Jan. 26-28, and, although the piece had been seen here a number of times, it always arouses interest especially when so ably presented as it was during this engagement. The Quantum De Switzkaer is interpretive dancing 30-1 made an excellent impression. Managers Burgess and Woodward promise Madame Sherry 2-4, Madame X 5-8, The Smart Set 9-11, Polly of the Circus 12-15.

At the Gayety Harry Hastings' extravaganza co. opened a week's engagement to the usual packed house 29, and is still making good. The vaudeville numbers are worthy of special mention. The Girls from Happyland 5-11.

At the Krug The Tiger Lilies gave a good performance first half week of 29, with Rallah, the dancing Venus, featured. The Cow Puncher 2-4. Girls from Dixie 5-8.

The Orpheum offers the usual attractive bill, consisting of Marie-Aldo Trio, Fred Singer, Bert Coote, Jarrow, the Imperial Russian Dancers, Alexander and Scott, Mareena, Nevaro and Mareena.

At the American Theatre Lottie Mayer, the Diving Queen, is the headliner. Others on the programme being Buckley and More, Orietta and Taylor, Foster and Day, Foster and Foster, Kramer and Willard.

The Eva Lang co. in The Boys of Company B week of 29, did well at the Boyd with My Wife underlined 5-11.

J. RINGWALT

LINCOLN.—OLIVER (F. C. Zehrung): The Golden Girl 2; good co. and business. Frederick Warde in Julius Caesar 3 and Virginius 4 delighted large houses. The Dollar Princess 6. Lyman H. Howe 7. The Melting Pot 8. Madame X 11.——ORPHEUM (H. E. Billings): Fair attractions and houses.——LYRIC (L. M. Gorman): The Lyric Players presented Cameo Kirby Jan. 30-4 in an admirable manner, drawing large well pleased houses. George Washington, Jr., 6-11, with Baldwin Phelps in the title-role.——ITEM: Gertrude De Mont, who has been with the Lyric for the last two months, has returned to Chicago to reappear in vaudeville. While here she created a very favorable impression.

NORFOLK.—AUDITORIUM (M. W. Jencks): The Gilpin Hypnotic Comedy co. Jan. 30-4 pleased full houses. The Golden Girl 8.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach): Shadowed by Three Jan. 29; good business.

NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE (F. W. Hartford): The Taylor Stock co. 6-11; opened with Pals to good business; medium satisfaction. Other plays: The Blind Girl, At Fort Reno, The Yankee and the Thief, Other People's Money, The Banker and the Girl, Falsely Accused, Out in Idaho. The Time, Place and Girl 23. Phil Ott's Comedians 24, 25. The Red Mill 27.

CLAREMONT.—OPERA HOUSE (H. T. Eaton): King and Lynn Stock co. 6-8; medium business; pleased audiences. Plays produced: From Sire to Son and Utah.

DOVER.—CITY OPERA HOUSE (Corson and King): Taylor Stock co. 13-18. Time, Place and the Girl 21. Seven Days 27. Girl from Rector's March 2.

WILLIAM INGERSOLL
DISENGAGED
Address care DRAMATIC MIRROR.

JOHN A. LORENZ
LEADING MAN Dominion Theatre, Winnipeg

HENRY MILLER
Offices: Cambridge Building, Fifth Ave. (33d St.), New York City.

WEDGWOOD NOWELL
Direction of Mr. MAURICE CAMPBELL LEADING MAN Supporting Miss HENRIETTA CROSMAN

GEORGE ALISON
LEADING MAN Crescent Theatre, Brooklyn

EDWIN H. CURTIS
DRAMATIC DIRECTOR
Address care DRAMATIC MIRROR.

MRS. FISKE
UNDER HARRISON GREY FISKE'S DIRECTION
12 West Fortieth Street, New York

NEW JERSEY.

NEWARK.

Lelia McIntyre Captivated Her Audience—Mumford's "Condensed Stock" Offerings Pleased.

The Kneisel Quartette gave their third concert of this season at Wallace Hall 2 to a large and appreciative audience. The programme consisted of Beethoven, Max Reger, and Cortland Palmer. Their work seemed to be appreciated, for the audience gave such hearty applause and compelled the musicians to acknowledge again and again the tribute to their work. The fourth and last concert of this season takes place March 9.

The Girl of My Dreams was presented at the Newark 6-11. Pretty Lelia McIntyre made a captivating little Quakeress. John Hyams was excellent as Harry Swifton. Anna Laughlin, petite and babyish as ever, pleased. Nita Allen scored as the milliner; her work was greatly appreciated.

Estelle Allen presented East Lynne and Camille at the Columbia 6-11, to fair sized audiences. Miss Allen is rather young to play such roles. Among her associates in the cast are Joseph Henley, William De Voey, Richard Carvel, George Kling, Alfred Allen, Mrs. Al. H. Burton, Marguette Allen, and Aline Cramer.

The Lyceum Players presented St. Elmo at the Arcade Theatre 6-8 and My Uncle from New York 9-11 to crowded houses. Manager Mumford is pleased with his venture and says "they want condensed stock."

Miner's Americans gave a very amusing offering at Miner's Empire 6-11. Impersonations of well-known people were given. Felix Krusch as Jefferson De Angelis was particularly pleasing. Millie De Leon danced herself into favor of the audiences.

The Midnight Maidens danced and frolicked themselves much to the amusement of the patrons of Waldmann's Opera House 6-11.

A splendid programme at Proctor's 6-11 had Catherine Hayes and Sabel Johnson as headliners. Although these clever people have presented their sketch here several times before, yet it is bright and stands repeating. Others on the bill are Tom Edwards, the Basque Quartette, Brown and Ayer, Jesse Lasky's On the House Top, Bert Budd and Bessie Wayne, Paul La Croix, Sidney Shield and co. in a clever sketch called Broadway, U. S. A.

GEORGE S. APPLEGATE.

JERSEY CITY.

Thelma Fair Won Special Favor at the Majestic—Edna May Spooner's Efforts Appreciated.

The Girl from Rector's drew good audiences to the Majestic Theatre 6-11 and repeated its success of last season. All the parts were in good hands, and the comedy points were all brought out. Thelma Fair as the girl was immense, and her acting was at all times good and snappy. Ray Raymond as Richard was fine. William Sellery was very funny as the professor and did artistic work. Edward Borgs, Richard Lyle, Isabel O'Maddigan, Laura Lyman, Florence Bain, Edwin R. Burton, J. W. Ashley, Charles E. Aldridge, Martha Mayo, and Addie Dunant all rendered excellent support. Eugenie Blair in The Light Eternal 13-18. The Girl in the Taxi 20-25.

Thelma had a fine presentation at the Orpheum Theatre 6-11 by Edna May Spooner and her talented stock co., to capacity business. The play brought out the strength of this co., and each of the parts was well played. The piece was capitally staged and mounted. Chimmie Fadden 13-18. Janice Meredith 20-25.

The February reception of the Spooner Stock co. took place after the matinee 7, and a large audience enjoyed the introduction to their favorites. Tea was served.

The Ducklings were at the Bon Ton Theatre 2-4 to very good business. The Kentucky Belles backed the house 6-8. Edmond Hayes in The Wise Guy 9-11. The Cherry Blossoms 13-15. Moulin Rouge co. 16-18.

The Theatrical Men's Association is preparing for a reception here March 15, when William D. Waldron, the treasurer of the Orpheum, is scheduled to be married.

At the Hudson Theatre, Union Hill, Nat Wills and Eva Fay are the headliners.

Jack Anglin and Mamie Reading, of this city, announce that they were married Oct. 14, 1910, at New Bedford, Mass.

George Junker is the new orchestra leader at the Hudson Theatre, Union Hill, succeeding Emil Katzenstein, who has accepted a position with a New York music publishing house.

Vera and Birdie D'Estrelle and Gertrude Tullette are a special dancing feature in the third act of The Girl from Rector's, and they make a hit.

WALTER C. SMITH.

HOBOKEN.

The Girl of the Golden West, with Florence Gear and Claude Payton.

The Corse Payton Stock co. presented The Girl of the Golden West at the Gayety 6-11. Florence Gear, who has become a favorite, again scored, meeting all the requirements of every situation. Claude Payton was excellent as Dick Johnson. Bernard McOwen as the Sheriff, gave the most artistic performance he has given since his connection with the Payton co.; his make-up and acting was excellent; many curtain calls after each act. Elizabeth Rathburn as Mowkie shared honors. Johnny Gray handled his small part with his usual cleverness. Others in the cast were Harry B. Roache, M. F. Ryan, James Malaidy, William Howlitt, Louis Gordon, Harry L. Baker, Frank Armstrong, Dan Williams, Frank Young, Albert O. Warburg, "Bobbie" Livingston, Franklin Sinclair, Robert Bartlett, Harry Butler, and James Powers. The attendance keeps up as usual. Belle of Richmond 13-18. The Squaw Man 20-25.

PATERSON.—LYCEUM (F. J. Gilbert): East Lynne Jan. 30-1; paid its usual visit and drew fairly well; co. fair. Caught in Mid-Ocean came well heralded 2-4, and the efforts of the co. met with liberal patronage; co. well balanced and capable. The Man of the Hour 6-11 did a good week's business and pleased; nice performance. Beverly 13-18. Eugenie Blair in The Light Eternal 20-25.——OPERA HOUSE (John C. Goetchius): Presented its players in The Girl of the Golden West 30-4 making the third consecutive week it had been presented; good performance. A Gentleman from Mississippi 6-11.

NEW YORK.

BUFFALO.

Bessie McCoy at the Star—Beulah Poynter Seen to Advantage.

Bessie McCoy in The Echo was at the Star 6-11, and while the star was excellent the play did not fair very well in the reviews.

Tech clark 6-8. Bertha Kalich 9-11 in a revival of The Kreutzer Sonata.

Beulah Poynter in The Little Girl That He Forgot was the attraction at the Lyric 6-11, and was received by very large and well pleased houses. Miss Poynter is a very clever woman, and in her latest play is seen to excellent advantage.

Kathleen Clifford, the Lorch Family, Four Fords, Robisdillo, Wright and Dietrich, William Flemen and co., Bootblack Four, Three Keatons, and kinetograph at Shea's 6-11.

Pat White and his co. was at the Lafayette 6-11.

Sam Howe presented his Lovemakers at the Garden 6-11, and gave a very good performance to excellent returns.

Nordica is booked for a recital 17.

Beulah Poynter was the guest of her uncle during her engagement here, and was entertained very pleasantly on several occasions.

P. T. O'CONNOR.

ALBANY.—HARMANUS BLEECKER HALL (J. Gilbert Gordon, res. mgr.): Madame Troubadour, one of the season's best musical offerings, returned 2, 3; the performance was greatly enjoyed by large audiences; two changes have been made in the cast since its premiere performance here a few months ago, the newcomers being Sophie Brandt and Douglas B. Williams. Boston Symphony Orchestra 6. Alwin Schroeder was substituted for Madame Yolande Mero, who was ill; his 'cello solos won great favor, as also did the entire programme; audience large and enthusiastic. Cyril Scott in The Lottery Man 8; scored a big success, drawing large audiences; Helen Lowell shared honors with the star for her grotesque and extremely funny portrayal of Lizzie. Madame Fannie Reinhart and Yiddish players in The Jewish Souls 9. Eddie Foy and Emma Carus in Up and Down Broadway 10, 11. At Cripple Creek 16. Seven Days (return) 18. Grace Studdiford 19.——EMPIRE (James H. Rhodes, res. mgr.): Hobie's Knickerbockers 2-4; presented their customary high-class burlesque performance, to full capacity houses; John E. Cain and Sailts Moore were the chief funmakers and were assisted by a large co. Hurtig's Bowery Burlesquers 6, 7 pleased the patrons, which packed the house during the engagement; Ben Jansen and Lizzie Freligh and Eddie Fitzgerald were the principal figures. Waldron's Trocaderos 9-11. Vanity Fair 13-15. Jersey Lilies 16-18.——GAIETY (Oliver H. Stacey): Gay Morning Glories held the boards 6-11 and did tremendous business; the bill was highly satisfactory and included Princess Olga in her famous dances, as an added feature. Week 13-18. Miss New York, Jr.——PROCTOR'S (Howard Graham, res. mgr.): 6-11: Vaudeville and pictures.——MAJESTIC (Emil Deitches): 6-11: Vaudeville and pictures.——ITEMS: George W. Decker, Sr., an old-time showman, died at his home here 3. About thirty years ago he was connected with the management of the Lelapee Opera House.—It is announced by Manager Gordon that the Lyttell-Vaughn Stock co. will open at Harmanus Bleecker Hall March 20; this organization broke all records for big business last Summer.—The partly completed Clinton Theatre is in the market for sale; if not disposed of by Spring, will be completed by the Bunting Bull Construction Co., the present owners, and leased. It is understood that Manager H. R. Jacobs, who organized the Clinton Theatre co., and former manager of the Hall, will make efforts to secure this new playhouse.

GEORGE W. HERRICK.

ELMIRA.—LYCEUM (Lee Norton): Robert Mantell, supported by Marie Booth Russell and a capable co., gave an earnest and enjoyable production of Macbeth; large business. Sidney Drew in Billy 4; excellent comedy, well presented; good house. Stetson's U. T. C. 11.——MOZART (G. W. Middleton): The Stanford and Western Players scored an emphatic hit in The Devil 6-11; large business. Allen Holuber was strong in the title-role. Emily Smiley made a thoroughly satisfactory Olga. Thurlow White pleased as Karl, and worthy also of mention was the work of Harry Wilgus, Anna Reeder, Eugene La Rue, Florence T. Nelson, Leona Soule, Lillian Campbell, Ida Gerhart, and Harry Love. The Love Route 13-15.——ITEMS: Thomas F. Connelly, who purchased the old Casino on State Street some time ago, announces that he will demolish that structure and erect a new $30,000 theatre on the site, work to begin as soon as weather conditions permit. The new house will seat 1,800, and will probably be devoted to vaudeville.—A. Earl Dean, for many years dramatic editor of the Elmira "Gazette," has assumed the general management of the "Canadian Century," Montreal.—Anna Reeder and Harry Love have joined the Stanford and Western Players at the Mozart.—The annual banquet of the Elmira Press Club, an affair always graced by the presence of many conspicuous in the theatrical profession, has been scheduled for the Hotel Rathbun, March 4.

J. MAXWELL BEERS.

SYRACUSE.—WIETING (John L. Kerr): Joseph F. Sheehan Grand Opera co. in Il Trovatore gave meritorious performances to good sized houses 2, 3. Boston Symphony Orchestra to large audience 4. David Kessler's Yiddish co. drew well 5. Eddie Foy and Emma Carus in Up and Down Broadway attracted fairly 6, 7; sumptuous production. Emma Carus' songs and the comedy of Barney Bernard and Lee Harrison were features. Al. G. Field's Minstrels made their annual appearance to good business 8. Sydney Drew in Billy 9-11. Boar's Head of Syracuse University in Mice and Men 13. Madame Schumann-Heink 17.——BASTABLE (S. Bastable): Graustark attracted well 2-4. Thomas A. Wise in A Gentleman from Mississippi gave his usual unctuous performances to good business 6-11. The House With the Green Shutters 13-15. Bunco in Arizona 16-18.——ITEMS: Thomas A. Wise in A Gentleman from Mississippi, and Eddie Foy in Up and Down Broadway, each closed their season 11.—E. M. Robinson of the Keith forces, who books the Grand, was in town 6.

E. A. BRIDGMAN.

ROCHESTER.—LYCEUM (M. E. Wolff): Dossenbach Orchestra, in their fourth concert of the season rendered a pleasing programme 6. The Spendthrift, here for the first time 7, 8; the cast is headed by Thais Magrane and Robert T. Haines, who did splendid work. The most human likeable character was Gretchen Jans, admirably played by Mattie Ferguson; big business. Seven Days was heartily enjoyed by large houses 9-11. Richard Carle in Jumping Jupiter 13-15.——BAKER (F. G. Parry): No Mother to Guide Her, with a distinctly uniform cast, attracted big houses 6-8; the parts were in the hands of players experienced in the melodramatic field; Virginia Duncan was particularly good as Bunco. The White Squaw was presented by a good cast and with much attention to scenery and details 9-11. Bunco in Arizona 13-15.——CORINTHIAN (F. Strauss): The Jersey Lilies with Leon Errol and James E. Cooper, presented two entertaining musical farces 6-11; some very clever acts were offered in the olio.

E. G. ZIMMER.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles G. McDonald): Al. Field's Minstrels 3 to large business; an exceptionally strong co. Madame Troubadour 4 was enthusiastically received by two capacity houses. Madame Bertha Kalich was greeted by a rather small audience 7; her offering, The Kreutzer Sonata, afforded her ample opportunity to display her emotional qualities; supporting co. excellent. A Yiddish co. in The Jewish Soul 8. The Red Mill 9. Three Weeks 10. A Texas Ranger 14. At Cripple Creek 18.——MOHAWK (Charles T. Taylor): Ben Tons attracted good-sized audiences 2-4. Trocaderos 6-8 proved to be a good drawing card; Frank Finney as a comedian is hard to beat, but when assisted by such artists as Sam J. Adams, Frank Ross, Minnie Burke, and Jenette Young the conclusion can easily be reached. Bowery Burlesquers 9-11. Jersey Lilies 13-15. Vanity Fair 16-18. Love Makers 20-22.

NAT. SAHR.

GLENS FALLS.—EMPIRE (J. A. Holden): Sidney Drew in Billy Jan. 28; two performances; good business; co. gave excellent satisfaction. Sheehan Grand Opera co. 30; good business; pleased. Al. G. Field's Minstrels 31; S. R. O.; excellent satisfaction.——ITEM: On the evening of Jan. 31 Brother Al. G. Field was the guest of honor at a banquet given by Glens Falls Lodge, No. 81, B. P. O. E. The local lodge occupied five rows of seats at the performance, and at its conclusion Mr. Field and several members of his co. were escorted to the lodge rooms where an elaborate banquet was served. Mr. Field, who is a charter member of Columbus, No. 27, addressed the members of the local lodge in well chosen words, covering in detail the growth of the order from the time of its birth to the present day, and expressed his appreciation of the hospitality shown him by brother members of No. 81.

BINGHAMTON.—STONE OPERA HOUSE (Fred Gillen): The Chauncey-Keiffer co. in The Belle of Richmond, The Love Route, His Majesty and the Maid, St. Elmo, A Ward of France, Anna Karenina, Will o' the Wisp, Queen of the Rockies, Jan. 30-4 (except 3); drew good houses. Robert Mantell in Macbeth 3; warmly greeted by large house; Mr. Mantell's performance was excellent, being supported by Booth Russell as Lady Macbeth and a strong co. The Sheehan Grand Opera co. in Il Trovatore 6 drew packed house; all the principal roles were well sung. Mr. Sheehan singing Manrico; Grace Nelson sang with skill the Duchess Leonora, and Elaine de Sellem showed wonderful voice in the part of Azucena. The Arrival of Kitty T was fairly well attended. Billy 8 had fair business. Richard Carle in Jumping Jupiter 9. U. T. C. 14.

ROME.—LYRIC (C. R. Edwards): Joe Deming and co., Hager and Wescott, Dora Pelletier, McIntyre and Franklin, Jackson, Leonard and Montgomery, and Howard and Lindner Jan. 26-28. Robert Mantell in Hamlet 1 to very large and enthusiastic audience; co. excellent. The Ballou Girl, one of the biggest drawing cards of the season of vaudeville; Fred Hilldebrand and Alban Sisters in musical act, which was good, 2-4. Al. Field's Minstrels 7, with an unusually large co. of well trained voices, particularly those of Walter Sherwood, Charles Reinhart, and the most excellent baritone of Jack Richards, were thoroughly enjoyed by capacity house. Bowen Brothers, Flying Cares in gymnasts, which is good, and Conboy and Blanchet 6-8. Chauncey Keiffer co. 13-18.

CORTLAND.—THEATRE (L. M. Dillon): Sidney Drew in Billy 3; excellent satisfaction. Texas Ranger 4; fair co. and business. Chauncey-Keiffer Stock co. 6-11 (except 7), presenting The Love Route, The Belle of Richmond, His Majesty and the Maid, Queen of the Rockies, Will-o'-the-Wisp, to big returns; co. very good. Madame Sherry 14. Richard Carle in Jumping Jupiter 18.——ITEM: W. A. (Billy) Dillon, "the man with a thousand songs," who has been home for a few days, returned to New York a few days ago.

SARATOGA SPRINGS.—BROADWAY (J. C. Grau): Fleischmann's Cooking School 6-11 opened with good attendance, which has been on the increase every day. The Butter Bies 23. The Colonel's Heart 24.——PONTIAC (J. C. Grau): Elmer and De Witt, John Keller, Sanders and Stanley, M. P. Reynolds, Payne and Lee, Williams and Harell, Leslie Ricardo, Pierce and Pierce, the Sours, and Lilian La Barr presented the vaudeville bill 3-9 to large audiences.

AUBURN.—JEFFERSON (Ernest J. Lynch): Robyns Players 6-11; opened an indefinite engagement in stock, to excellent business, presenting Charity Ball. Same co. 13-18. Field's Minstrels 9 pleased fine business.——BURTIS GRAND (J. M. Ross): Toby Lyons 6, 7; good houses. Vandeville 13-18.——AUDITORIUM (J. N. Ross): Vogel's Minstrels 8, under local auspices; satisfactory business.

PORT HENRY.—VILLAGE HALL (C. V. Derr): Raub's Carolina Minstrels Jan. 30 failed to appear, without notice of cancellation, disappointing an enormous business. Return engagement of Phil Ott's Comedians 16 in The Explorer. Return engagement of Toby Lyons in What Wright Left 18. Adelaide French in Such a Little Queen 29 canceled.

MIDDLETOWN.—STRATTON (O. S. Hathaway): The City 6; poor house; excellent co.; Tully Marshall deserves special mention. Arrival of Kitty, matinee and night, 11 (return). Twenty-fourth Separate Co. Band Concert 12. Vitagraph 20. The Passing Show 21, 22 (local).——ITEM: Al. Adams, stage-manager of the Oneonta Theatre, has been transferred to the same position at the Stratton.

BATAVIA.—DELLINGER OPERA HOUSE (William F. Haitz): Chauncey-Keiffer Stock co. Jan. 23-29 in The Belle of Richmond, A Ward of France, His Majesty and the Maid, Anna Karenina, Will of the Wisp, St. Elmo, The Queen of the Rockies, The Love Route; pleased S. R. O. U. T. C. 1 pleased S. R. O. The Red Mill 3. The Thief 7.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle): Moving pictures 3, 4. Vaudeville 11.——ITEM: Manager Boyle has leased the Rutland Opera House to Joe Woods, who will run it as a strictly vaudeville house. All the legitimate attractions will play the Granville House and special trains will run from Rutland.

HORNELL.—SHATTUCK OPERA HOUSE (Charles S. Smith): Helen Grayce, with excellent support, began week's engagement 6 to big business, and will undoubtedly continue all week as she is a great favorite here. Plays: When Knighthood Was in Flower, The Man of the Hour, Little Brother of the Rich, and The Squaw Man. Seven Days 18. Graustark 18.

OSWEGO.—RICHARDSON (William J. Ecclesun): Toby Lyons in What Wright Left 2, 4 pleased fair business. Bertha Kalich & Sheehan Grand Opera co. 6. Three Weeks 11.——HIPPODROME (Frank Foster): Charles K. Harris and May Malvin Jan. 30-4 in repertoire; good business.

UTICA.—MAJESTIC (Ford S. Anderson): Sidney Drew and good co. in Billy 2, 3 pleased good business. Marie Cahill in Judy Forgot 6; Joseph Sheehan 8, matinee and night.——ITEM: Wilmer and Vincent have taken the management of the Majestic. Mr. Anderson is retained as local manager.

COHOES.—PROCTOR'S (F. F. Proctor): The Alpine Storms (return), Caroline Richmond, Albert Durell, Constance Windsor and co., the Empire Girls, Harrigan Giles and co., Hoge Revelly and Lottie Gardner, and movving pictures pleased good houses.——NEW THEATRE: Pictures and vaudeville, to good business.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Douglas Fairbanks in The Cub Jan. 19; excellent; good house. U. T. C. 20, 21; big crowds. Al. G. Field's Minstrels 27; fair; big business. Phil Ott and co. 30, 31, amused large attendances. Marie Cahill in Judy Forgot 4.

GLOVERSVILLE.—DARLING (Will S. Gaut): Leigh De Lacy co. Jan. 30-4 to fair business; co. excellent, to the best of satisfaction; can come back to large returns. White Squaw 8; fair business; co. good; pleased. Three Weeks 9. A Texas Ranger 11. Madame Sherry 17.

JAMESTOWN.—SAMUEL'S OPERA HOUSE (J. J. Waters): Miss Terry Jan. 19; large business; audience somewhat disappointed on account of Miss Terry having a cold. A Texas Ranger 24. Mother 26; S. R. O. Stetson's U. T. C. 28.

AMSTERDAM.—OPERA HOUSE (George McClumpha): Sheehan Opera co. in Il Trovatore Jan. 28 to packed house. Al. G. Field's Minstrels 30; packed houses; two performances. Madame Troubadour 1; large audience. Three Weeks 6. Texas Ranger 9.

HERKIMER.—OPERA HOUSE (Ben Schermer): A Texas Ranger 7.

LETTER LIST.

Members of the profession are invited to use THE MIRROR *post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cents. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for two weeks and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.*

WOMEN.

Anderson, May, Marie Adams, Ona Abbott, Elsie Allen, Alma Aiken.
Bell, Leon M., Violet Brooks, Marie Baxter, Jane Bliss, Iza Barnes, Leander Blanda, Edith Bleach, Elizabeth Buckley, Bettina Bruce, Esmereld Blosser.
Clark, Mrs. John, Mme. Calve, Blanche Correll, Josephine Collins, Jane Courtney, Catherine Countiss, Phyllis Carrington, Mrs. John J. Corr, L. W. Chambers, Violet Cavell, Catherine Clark, Coralie Clifton, Mildred Cooke.
De Trace, Marie, Lillian Dilworth, Ira Dell, Margaret Dale, Mrs. C. Deane.
Ellison, Fernanda, Ejoise Mabelle Ellsley.
Fay, Anna, Bijou Fernandes, F. Finley, Olah Faber, Alice Fowler, Clara Fisher.
Goode, Mrs. Florence Green.
Horgan, Marie, Marcia Harris, Ada Howell, Mae Holden, Mrs. Gene Hughes, Bonnie Hays, Miss P. Hines, Ethel Hunt, Virginia Harned, Lillian Hampton, Almorah Hallan, Florence Hill, Nellie Hester, Laura Hall, Helen Hildreth.
Irwin, Helen, Elinor Irving.
Jerome Natalie, Bissonetta Jones.
Kerrigan, Kathleen, Mrs. Chas. Keeler, Grace King, Mary Keogh.
La Vere, Ethel, Dorothy Lee, Dorothy Lyons, Phyllis Lorraine, Minnie Lane, Florence Lester, Bessie Lee, Addie La Pointe, Frankie Lee, Leigh, Mercedes, Mrs. N. Lang, Pauline Leavens.
May, Florence, Lucille Maranlag, Julia Morton, Maude Miles, Marion Murray, Jessie Millward.
Newman, Miss, Josie Nelville, Mabelle Nash, Mrs. C. W. Norton.
Oaker, Jane.
Poole, Nancy, Allene Paschal, Maybelle Parker, Pauline Pauli, Charlotte Paula.
Roden, Mildred, Lansing Rowan, Adele Ritchie, Mrs. W. Roy, Anna Robinson, Anna Raymond, Jessie Rupel, Anna Rosemond.
Shosshag, J. Dolly, Shayne, Billie Shaw, Josephine Saxon, Salita Solono, Alice Stratten, Louise Stevens, Estelle Sprague, Josie Sisson, Mrs. Schader, Anna Stetson.
Talmage, Sue, Edith Talbot, H. Turner.
Weller, C. Whitesell, Virginia A. Wellington, Irene Warfield, T. H. Winnett, Olive Wyndym.

MEN.

Arnold, Ainsworth, James Allison.
Boulton, Carl, Herbert Boutwick, E. H. Blenkall, Paul Brady, E. J. Blumhall, O. T. Burke, James Baum, Fred Barrett.
Carewe, Edwin, Frank Clansman, W. Kirk Carson, Wm. Courtway, J. C. Carton, Samuel Colt, Joseph Caushlin, Osborne Clemson, Fred Calvin, Chas. D. Clark, Jim Cooley, L. A. Castle, E. F. Cole, William Calhoun.
Duffin, James, Marcel Denty, Geo. C. Darsay, L. Dockstadter, Edwin Dudley, B. F. Dobson.
Emerson, Gerald, Gordon Eldrid, Chas. Ellis, Fehr, Mr., T. J. Fitzpatrick, Lawrence Fein, Bert Fitzgerald, Max Foellner.
Goettler, Chas. A., Paul Gilmore, Wm. Grasser, Joseph Gillow, Edward Gormley, E. Groscker.
Huntly, Jas. H., Robert Hilliard, Geo. Harris, T. Hayd, Oscar Hodge, Jack Henderson, W. Herricks.
Joslin, Geo., Joseph Jefferson, James Jess, Kahn, Ben, Harry Keenan, Otto Koestner, J. C. Knoll, Robert Keam, Moe Kaplan, L. D. Kinmond.
Lawlor, R., Robt. Long, Ralph P. Lewis, E. W. Leonard, John Larkins, Robert W. Lawrence, Albert Livingston, Geo. W. Lust.
Mason, J. B., A. Morton, Paul Mattchett, James Mace, John E. Maguire, Maxine Miles, Amos Myers, Peter Murray, Gordon Miller, Eugene Moulan, Addison Mott, Joles Morris, Al. McQuarrie, Wallace McCutcheon, L. H. McCartney.
Nolan, Frank, Augustus Neveile.
O'Connor, Edward.
Philips, Ed.
Reno, C. R., Harry Rockwood, Thos. Rolfe, Ridgley Richard, Thos. J. Ryan, Rodney Renous, Frank A. Robbins, Walter Richardson, Geo. Romaine, Ian Robertson, Esq.
Smithson, Frank, Harry Stubbs, Geo. T. Smith, Wm. B. Smith, Bert Smith, D. Shea, Mr. Standing, Hayden Stevenson.
Thayer, A. M. C. Tisdale, John Thorne.
Vernon, Jack, Denlton Vane.
Walsh, Jack, Ed. Walsh, Mr. Wrigley, Robert Whittier, Frank Woods, F. Whitbeck, Victor Woycke, Maurice Wilkinson, F. G. Wallace, Hubert Wilke.
Young, Fred, William Young.

REGISTERED MATTER.

F. A. Demerest, Ernest Francani, Walter N. Lawrence, Chas. L. Miller, C. S. Morrison, Frank Rowan, Henry Wigly, Franklyn Whitman, Addie La Pointe, Connie Lehr, Lucile Monroe, M. B. Moulton, Miss E. G. Reed.

HUNTER
BALTIMORE
RYE
ABSOLUTELY PURE

The choicest product of the still. The American Gentleman's Whiskey par excellence

Sold at all first-class cafes and by jobbers
WM. LANAHAN & SON, Baltimore, Md.

NORTH CAROLINA.

WINSTON-SALEM.—AUDITORIUM (S. A. Schloss): Viola Allen in The White Sister Jan. 27; excellent co.; pleased good business. Dorothy Lethbridge, the Spanish-English pianist, under the direction of Radcliffe Burson, I.

X. BAZIN'S FAR FAMED DEPILATORY POWDER REMOVES SUPERFLUOUS HAIR
SIMPLE DIRECTIONS WITH EACH BOTTLE. ALL TOILET COUNTERS OR MAILED IN SEALED PACKAGES, 50 CENTS. HALL & RUCKEL, N.Y. CITY

Lew Dockstader and his Twentieth Century Minstrels 6. Going Some 11. Ray McDowell Players 13-18 (except 14). The Blue Mouse 14. The Climax 21. Black Patti 22. The Cow and the Moon 28.

ASHEVILLE.—AUDITORIUM (S. A. Schloss): Dorothy Lethbridge Jan. 19 pleased small audience. The Lottery Man 21; fair co. and business. Viola Allen 25; excellent and well balanced co.; S. R. O.; pleased. Elbert Feland and Italian Boys' Band 26 pleased small business. McDowell Players 30-4; well patronized. Dockstader's Minstrels 7.

RALEIGH.—ACADEMY (S. A. Schloss): Viola Allen Jan. 30, matinee and night; excellent; S. R. O. Polk Miller 7.—GRAND (Aaronson and Brown): The Climax 11.

NORTH DAKOTA

JAMESTOWN.—OPERA HOUSE (Morris Bach): Seven Days Jan. 21; good co. and packed house; audience very enthusiastic. Carney and co., cartoonist, with soprano soloist (High School Course) 25 delighted full house.

OHIO.

CLEVELAND.

The Fortune Hunter Well Presented—Manager Miller Resigns at the Colonial.

One of the brightest and most entertaining comedies of the season was The Fortune Hunter, presented by a first-class co., with Fred Niblo in the lead, at the Euclid Avenue Opera House 6-11. Three Twins 13-18.

The Colonial Theatre had a good co., presenting Prince of Pilsen 6-11. The Chocolate Soldier 13-18.

Graustark was the attraction at the Lyceum 6-11. David Higgins 13-18.

The White Captive, with a lot of cowboys and Indians, held the boards at the Cleveland Theatre 6-11. McFadden's Flats 13-18.

Manager Miller has resigned from the Colonial. His successor has not yet been named.

WILLIAM CRASTON.

TOLEDO.

Wright Lorimer Made Good Impression at the Auditorium—Edward Snader Praised.

Wright Lorimer and his splendid co. opened a week's engagement at the Auditorium 6 in The Shepherd King and was well received by good houses.

At the Valentine The Old Homestead, with Edward L. Snader as Joshua Whitcomb, pleased 6-8. The Lily 9. When Sweet Sixteen 11. The Fortune Hunter 12-18. The appearance of Ellen Terry 9 promises to be an event of unusual interest, and seats are in great demand.

A good vaudeville bill, headed by Jules Held and co. in Childhood Days and Williford's Temple of Music, are drawing good houses at the Arcade 5-11.

George Sidney in The Joy Riders pleased large houses at the Lyceum 5-8. Through Death's Valley 9-11. Goddess of Liberty 12-18. Al. Wilson 19-22.

The Payton Players are presenting Hoyt's A Temperance Town at the American 5-11. Sapho 12-18. The Troublemakers 19-25.

E. M. HERR.

COLUMBUS.

Jess Dandy and Frances Cameron Have Many Friends Here—Kyrle Bellew Well Received.

Jess Dandy in The Prince of Pilsen returned to the Colonial Theatre after an absence from this city of four years and stood 'em up for three performances. His quiet, unctious manner and his delicious dialect made for an evening of tremendous enjoyment. Frances Cameron, late of The Merry Widow, ably seconded Mr. Dandy and proved delightful. Iver Anderson, Walter Catlett, Dorothy Delmore, Oliver North and Vera Stanley were all most satisfactory and dressed their parts in excellent taste. Margaret Illington in The Encounter is underlined for 2, with George Arliss in Disraeli 3, 4, and Lulu Glaser in The Girl and the Kaiser 6, 7.

Kyrle Bellew in Raffles Jan. 30 was good as of yore, and drew big business, followed by Clifton Crawford in The Three Twins Jan. 31, 1, which attraction was greeted by S. R. O. business. Della Fox in Delightful Dolly is underlined for 3. The Balalaika Orchestra comes 7, 8 at the Southern.

No Mother to Guide Her and The Light Eternal divided the week of 30 at the High Street. Eugenia Blair in the latter piece attracted big houses.

R. A. Rolfe's Rolfonians appeared in a new arrangement of band selections at Keith's week of 30. The stage settings were superb and the playing of Mr. Rolfe particularly was remarkable. Vittorio and Georgietti offered clever hand balancing. Lew Hawkins in a new monologue was screaming. The Royal Tokio Japs made a greater hit than any of the preceding Jap acrobatic acts. The Five Armanis were encored time and again. Minnie St. Clair, with the same line of talk, was funny as ever. Jarvis and Harrison were quite well liked in a neat little singing and dancing. Lawrence Gratten and Eva Taylor were uproariously funny in Chums, adapted for vaudeville by Mr. Gratten, an old Columbus stock favorite.

JOSEPH R. HAGUE.

URBANA.—CLIFFORD (Edward Clifford): The Mock Court Trial put on by Colonel A. N. Newton, of Worcester, Mass., assisted by local talent, Jan. 27, packed the house and made a hit. Billy S. Clifford, with his own co., in The Man, the Girl and the Game 3, 4 will be a gala occasion. Second monthly drawing of one hundred dollars' worth of prizes packed the house.—LYRIC (Robby and Ballinger): The Fleming Sisters, Musical Simpsons, Dave Black, Fred C. Kiefer and the Two Morrisseys 26-2; drew good houses and went big. Claude Robinson, a nine-year-old phenomenal boy singer, was added to the Lyric's singing staff. Harry Glick's Wonderland and Holding and Riefsnider's Orpheum continue to draw big houses.—ITEMS: Colonel A. N. Newton, of the Mock Court Trial, was one of the audience that witnessed the debut of Maggie Mitchell in Fanchon, the Cricket, at the St. Charles Theatre, in New Orleans, in February, 1851.—Big crowds went to Springfield to see Madame Sherry.

WILLIAM H. McGOWN.

ZANESVILLE.—WELLER (W. S. Canning): Viola Allen in The White Sister 4 to a large and thoroughly appreciative audience. The Chocolate Soldier 24. The Rosary 29.—SCHULTZ (W. S. Canning): The Schultz Players pleased good business 6-11 with Love and Duty. This co. will play at the Weller 9, performance to be followed by a wedding on the stage. Jane Eyre 13-18.—ORPHEUM (H. S. Carter): Rogers and McIntosh in The Green Mouse 6-8, with vaudeville features; Guise and the Clay Mantley co. 9-11; good business.—CASINO (Clyde Quimby): The Truth by stock co. 5-11; good business.—ITEMS: The Schultz Stock co. with the present cast will close its engagement 18, and on 20 the house will open with reorganized co. W. S. Canning, manager; Miss Gayetty, Mr. Belfort, and Miss Grafton have been retained. J. B. Cunningham, leading man, will go with the Shuberts. Mr. Bliss, who has played with Henrietta Crossman, Virginia Harned and other notable stars, has been secured as stage director and comedian.—H. S. Carter, manager of the Orpheum, attended a convention of vaudeville managers at Columbus 6, 7.—A number of Zanesville people will witness The Lily at the Southern, Columbus, 10, 11.

FINDLAY.—MAJESTIC (J. B. Swafford): The Elks' Minstrels (local) was the greatest success in the history of the order, due to the work of Caro Miller's Five Colombians, with Mr. Heath, of the Temple Quartette, and Mr. Pistel, of Dockstader's Minstrels; people were turned away Jan. 31, 1; compelled to repeat 2 to another capacity house. The Lottery Man 5; fair co.; poor house on account of the Elks' attraction three nights previous and The Rosary the next night. The Rosary 4; two performances; fair houses and good co. Vaughn Glaser in The Man Between 8. George Sidney in The Joy Riders 11.—ITEM: After the Elks Feb. 4 the Elks gave a banquet in the clubrooms, gave Caro Miller a life membership in the lodge and took Mr. Heath and Mr. Pistel in the order. Caro Miller, who has been visiting his mother in the city, leaves Feb. 26 with his family for Honolulu.

LIMA.—FAUROT (L. H. Cunningham): The Lottery Man 2 pleased a big house. The Soul Kiss 4 drew two capacity houses and gave satisfaction. Daniel Boone on the Trail 6, with real Indians and wolves, drew a topheavy house and pleased. The Wayfarer's Minstrels (local) 7 drew capacity and gave excellent satisfaction; entire co. good; special mention due Le Croix and Robinson in their sketch, The Rambiers; many well earned encores. National Dramatic Club in A Daughter of the Desert (local) 9. The Man of the Hour 11.—ITEMS: The Lyric Vaudeville Theatre opened week 6-11 with a strong bill, playing to capacity. The new theatre is beautifully decorated and centrally located. Owned by Berger and Doyle and managed by Charles C. Deardourff; seating capacity, 750. They book through Sullivan and Considine and use Independent films.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker): Our World Jan. 27, 28; three performances, to good business; made a strong impression; co. excellent. Madame Sherry 30 attracted a crowded house. Caught in Mid-Ocean 31; gave two performances, to good-sized houses and gave satisfaction. Burger's Fourth Regiment Band 2; Aaron W. Eshleman, conductor, gave an excellent concert to a large audience. The Man of the Hour 4. The Girl in the Taxi 6. Richard Carle in Jumping Jupiter 7. Frances Starr in The Easiest Way 8.—FAMILY (Edward Mosart): Vaudeville 30-4 to very large and well-pleased houses.—ITEM: H. E. Grimth, manager of Rocky Springs Park, and his wife, returned 2 from a several months' wedding tour to the Pacific Coast.

DAYTON.—VICTORIA (William Sander): Kyrle Bellew in Raffles delighted fine audience 1. Old Homestead 2-4; well presented to good business. Russian Balalaika Orchestra 6; magnificent concert; small house. Alexander Heinemann (return engagement) 14. Rose Stahl 22. Bright Eyes (return) 25.—NATIONAL (Gil Burrows): Billy "Single" Clifford in The Girl, the Man and the Game 6-8; fair; good business. Vaughan Glaser in The Man Between 9-11. Through Death Valley 13-15. Soul Kiss 16-18.—ITEM: Dayton is to have a magnificent new playhouse within the next few months at corner of Fifth and Ludlow streets, according to plans of Edward Hanley and associates who own the site.

BELLEFONTAINE.—GRAND (C. V. Smith): The Rosary Jan. 26; excellent attraction, to S. R. O. business. Montana 30; poor house. Roney's Boy's Concert co. 4, for charity; pleased good business. California Girls Burlesque co. 7. Other People's Money, Billy Clifford in The Girl, the Man and the Game, The Girl in the Taxi, and Follies of the Year later. Cutler Stock co. return date in April.—ITEMS: Quite a number from here went to Urbana 5, 6, to see Billy Clifford.—Several went to Lima 4 to witness Soul Kiss; pleased.

SPRINGFIELD.—FAIRBANKS (Earl H. Becker): The Thief 2; well presented and drew fair business. Nancy Boyer Stock co. 6-11; opened to very good audiences and pleased. Plays: Miss Hobbs, The Prima Donna, The Richest Girl, The Little Gray Lady, The Young Mrs. Winthrop, Leah Kleschna, Clothes, Fanchon, the Cricket; Miss Boyer's popularity will undoubtedly mean a successful week.—GRAND (Springfield Theatre Co.): California Girls Extravaganza co. 4; drew good house and pleased.

AKRON.—COLONIAL (W. T. Grover, res. mgr.): Vaudeville Jan. 1 to very fine business. Richard Carle and Edna Wallace Hopper in Jumping Jupiter 30; S. R. O.; a well balanced co.—GRAND (C. L. Elsler, res. mgr.): The Thief 26-28 pleased good business. Margaret Illington in The Encounter 29; business and co. satisfactory. Lulu Glaser in The Girl and the Kaiser 31; fine business and production. Mother and The White Captive 2-4. McFadden's Flats 6-8. Checkers 13-15. George Sidney in The Joy Rider 16-18. The Chocolate Soldier 20.

WILMINGTON.—OPERA HOUSE (Wilmington Theatre Co.): Willis' Musical Comedy co. Jan. 19-21 to good business in Two Old Cronies, in Atlantic City, Sweet Sixteen, and The Clown, the Actor and the Girl. The Henriet Stock co. 26-28 to fair business in Under the Lion's Paw, The Gentleman Burglar, The Gilded Fool, and The Angel and the Ox. The Thief 4 to fair business, matinee and night; one of the best attractions of the season. Culhane's Comedians 6-11.

ELYRIA.—THEATRE (H. A. Dykeman): The Little Damosel Jan. 27, with May Buckley and a splendid co., delighted large audience. The Lottery Man 28; good business. The Hip, Hip, Hooray co., at 10-cent prices all over the house, turned people away 29-1. Wright Lorimer in The Shepherd King 3, 4. Vaughn Glaser 7.—ITEM: The Hip, Hip, Hooray co. was canceled by the American, but was secured by the Elyria Theatre.

BELLAIRE.—THEATRE: John A. Himmelein's Associate Players Jan. 30-5, with daily matinees; one of the best repertoire cos. this season; good business. Plays: The Princess of Patches, Camille, Anita the Singing Girl, Sweetest Girl in Dixie, The Coward, Charlotte Temple, Ishmael, The Burglar's Daughter, Moths, In Arizona, and East Lynne. Mae Dainty made a great hit. The Wolf 8. Human Hearts 11.

BUCYRUS.—OPERA HOUSE (W. F. Gehrisch): The Cat and the Fiddle, with Harry B. Watson and the Boylans, Jan. 27; splendid, to crowded house; the best attraction and business of the season. Brush the Magician (auspices King's Daughters) 30 pleased good attendance. St. Elmo 7. Parland-Newhall co. 16. The Rosary 17. Springfield Glee Club 27. Chicago Operatic co. March 1. The Man on the Box 13.

DELPHOS.—GRAND (Nat S. Smith): The Rosary 2; business fair; co. very fine; character of Father Brian Kelly, portrayed by John Drury, exceptionally good; cast capable; production one of best of the season, and gave splendid satisfaction. Bakers' Comedians 6-11 canceled. R. G. McDonald's production of Rip Van Winkle 15, with Kid McCoy, as added feature. The Man on the Box March 4.

NORWALK.—GILGER (W. A. Roscoe): The Cutter Stock co. opened Jan. 30 for a week, pleasing; satisfactory returns. Plays first three nights: Thorns and Orange Blossoms, Beyond the Border, and A Fool of Fortune. The Rosary 10. Graustark 13. My Cinderella Girl changed date and will be seen here later.

STEUBENVILLE.—GRAND (A. M. Morley): Great Lorre Troupe, Eddie Lucille Phelps and co., and the Roma Duo, pleasing fair business.—NATIONAL (W. G. Hartsbarn): Week 6-11: Gordon Brothers, Nick Conway, Harry Davies, Marathon Quartette, and Holland-Travis co.; good bill.

DEFIANCE.—CITIZEN'S OPERA HOUSE (R. W. Wortman): Graustark 1; good performance and business. The Rosary 6; excellent co., to good business; strong play and well presented. Lower Berth 13, 14. National Stock co. 20-25. Isle of Spice March 4. Man on the Box 8.

COSHOCTON.—SIXTH STREET THEATRE (John Williams): Roney's Boys 6, matinee and night; fair business. Soul Kiss 10. My Cinderella Girl 16. The Rosary 20. Rine Mouse 24. Diamonds and Hearts (home talent) 27. Lottery Man 28.

PORTSMOUTH.—GRAND (Fred Hig'ey): The Wolf Jan. 30; business fair. The Genius 13. The Man on the Box 15. Chester Keyes Comedy co. 20.—NEW SUN (R. E. Russell): Business good.—MAJESTIC (Al. Reninger): Business good.

PIQUA.—MAY'S OPERA HOUSE (Central Ohio Associated Theatres Co.): The Lottery Man 1 to fair business; good performance. The Thief 3; excellent performance; good business. The Jolly Widows 7. My Cinderella Girl 10. The Passing of the Third Floor Back 11.

TIFFIN.—GRAND OPERA HOUSE (C. F. Collins, res. mgr.): Montana Jan. 25 pleased fair-sized audience. The Cat and the Fiddle 26; good performance to capacity business. The Lottery Man 31 to good business; best of satisfaction.

WARREN.—OPERA HOUSE (John J. Murray): Maude Powell, violinist, gave a recital Jan. 30, under the auspices of the Afternoon Musical Club, and pleased large audience. Vaudeville 1 drew well.

WOOSTER.—OPERA HOUSE (Kettler and Limb): Daniel Boone on the Trail 4, matinee and evening; good house at the matinee performance; poor house in the evening. The Drummer Boy of Shiloh 9-11. The Wolf 22.

KENTON.—GRAND (Dr. Binckley and Ross and Lawrence): The Isle of Spice March 1. The Rosary 4.

NAPOLEON.—OPERA HOUSE (J. M. Rieger): The Power of the Cross 20.—LYRIC (Eddie Lind): Vaudeville and pictures 5-7.

WAVERLY.—OPERA HOUSE (J. N. Hoffman): The Missouri Girl 2; packed house; fair co.

OKLAHOMA.

GUTHRIE.—BROOKS' OPERA HOUSE (J. M. Brooks): Girls 5; excellent, to good business. The Lorch Stock co., with Salomy Jane, 4; good, to full house. Beverly of Graustark 5 pleased good house. The Lorch Stock co. 6-18.

SAYRE.—AUDITORIUM (B. F. Williams): Oscar Graham in The Prince of His Race 6 pleased a full house.

"PAULINE"

Address Suite 1718, Ansonia Hotel, New York

"The 'single' hit of the season."—*Chicago American.*
"McCullough is to the male imitator what Cecilia Loftus is to the female."—*New York Star.*

CARL McCULLOUGH

"FOOTLIGHT IMPRESSIONS"

Invites offers from musical comedy managers. Address care *Mirror.*

Thomas J. Gray

"The Versatile Vaudeville Writer"

There are over 200 artists using successful "Gray Matter"—sketches, songs, monologues. Writer of "*Any Little Girl That's A Nice Little Girl*," etc., "*Think it Over, Mary*," etc.

Suite 303, Putnam Building, Times Sq., New York

Fred. J. Beaman

"The Real Writer"

of Vaudeville Sketches. Author of "Suppressing the Press," Mr. and Mrs. Gene Hughes' $1,000 prize sketch; Lewis McCord's "Winning on Wind"; Devlin & Elwood's "The Girl from Yonkers"; Hallen & Fuller's "A Lesson at 11 P.M."; Kelly and Wentworth in "The Village Lockup," and more than seventy other successes. The Calumet, 3d and East Capitol, Washington, D. C.

CHARLES HORWITZ

Author of the best sketches in vaudeville, performed by Mr. and Mrs. Mark Murphy, Gracie Emmett & Co., Charles A. Loder & Co., Harry First & Co., The Chadwick Trio, Henry & Young and over 200 other successes. CHARLES HORWITZ (Room 315), 1402 Broadway, New York City. 'Phone 2549 Murray Hill.

AGENTS AND PRODUCERS

GORDON & SOLOMON Suite 403-5 Gaiety Theatre, B'way and 46th St.

SAMPTER, MARTIN M. Gaiety Theatre Bldg., New York

W. W. STEINER Manager and Producer 313 Putnam Building

OREGON.

PORTLAND.

Praise for Marshall Farnum's Stage Management—Eleanor Haber and Harry English Pleased.

At the Heilig Theatre The Three Twins opens a week's engagement 5.

Salvation Nell, the most pretentious stock offering ever attempted locally, was put on week Jan. 29 at Baker Theatre, and much credit is due Stage Director Marshall Farnum for the clever manner in which the play was handled. Ida Adair in the title-role, ingeniously and correctly colored the part. Her work in the first act especially was made particularly appealing. Thurston Hall's portrayal of Jim Platt, the worthless loafer, was a test of his histrionic ability. His work was consistent in detail, and his energy and methods of speech effective. All of the other roles were excellently cast. Hallelujah Maggie being played by Lillian Andrews, who lined out the likable character and touched it with humanity. Brenda Fowler as Myrtle Odell did some clever character work. John Burton played well the part of the saloon proprietor, while Thomas MacLarnie as Major Williams was very good. The stage pictures could hardly be improved upon, and, taking it altogether, the production was a great success, and played to fine business all week. Billy opens 5, followed by The Great John Ganton week 12.

The Man of the Hour was the attraction at the Bungalow week 29, and was one of the best things of the season for that house, the play being well put on in every respect. Eleanor Haber, in the role of Dallas Wainwright, was sweet, womanly and thoroughly dignified, displaying dramatic power, a refinement of diction and much personal charm. Harry English was notably good in the important role of Almyn Bennett. Two exceptionally good bits of character drawing were given in the performance of John Moore as Horrigan, and John Morris as Phelan. The other roles were well cast. A Gentleman from Mississippi week 5.

Dillon and King, supported by the Lyric Musical co., in The Mashers, was the bill offered at the Lyric Theatre week 30. Three Weeks opens week 6.

JOHN F. LOGAN.

SALEM.—GRAND (John F. Cardray): The Man of the Hour Jan. 28 filled the house; excellent co. The Squaw Man 30; excellent, to very appreciative audience. Y. M. C. A. 1 pleased large business. This Woman and This Man 8.

MEDFORD.—OPERA HOUSE (Charles D. Haselrigg): Man of the Hour Jan. 25; excellent co.; good house. A Gentleman from Mississippi 1. Max Dill co. 22. The Merry Widow March 31.

PENNSYLVANIA.

PITTSBURGH.

Sothern and Marlowe in Repertoire—Other Attractions for the Week.

PITTSBURGH, Feb. 11.—Attractions for the coming week are as follows: Alvin, E. H. Sothern and Julia Marlowe in Macbeth, Taming of the Shrew, Hamlet, Merchant of Venice, and Romeo and Juliet; Nixon, Frances Starr in The Easiest Way; Lyceum, The Rosary; Duquesne, The Lion and the Mouse; Harry Williams' Academy, The Merry Whirl, and the Gayety, The Queen of Bohemia. The Grand offers an inviting vaudeville bill.

Suggested by Will Lillibridge's novel, "Where the Trail Divides," is the name of the sketch written, staged and acted by Robert Edeson at the Nixon this week, and the star is supported by a good company. Mr. Edeson gives a manly and convincing portrayal of his Indian character, and George W. Barnum's role of old Bob Manning was finely played. The staging of the piece was picturesque and complete in its details.

The Chocolate Soldier has drawn overflow audiences all week, and an extra matinee was given Thursday and a morning performance on Saturday.

On Tuesday afternoon the Harry Davis Stock Players had one of their good fellowship times on the stage after the matinee. James O'Neill, togged in a comical costume as St. Valentine, distributed cartoon valentines among the mem-

tors of the company, which were drawn by Alice Elder, who is one of the players, and much fun caused. ALBERT S. L. HEWES.

ALTOONA.—MISHLER (I. C. Mishler): The Irene Jeavons co. 6-8 presented a repertoire of plays, such as Romeo and Juliet, Damon and Pythias, and East Lynne, to very satisfactory business. Frances Starr in The Easiest Way was greeted by a large, enthusiastic audience. The Merry Whirl 10, 11; very good houses. Mardi Gras Carnival 13, 14. Sarah Bernhardt 21. ——ORPHEUM THEATRE (A. E. Denman, res. mgr.): A bill of real merit proved a live wire this week and capacity business resulted throughout the engagement.——ITEMS: Great interest is being centered in the appearance of Sarah Bernhardt, which will be her initial bow here, at the Mishler 21.—Mrs. Dr. Munyon, a home girl, is an early booking at the Orpheum. —The Majestic, under the management of J. C. Keith, of this place, is being pushed very fast to completion, and when ready, about March 15, will play three acts of Morris vaudeville each week in connection with moving pictures.—Lew Aleman, the genial treasurer of the Orpheum Theatre, this city, has about gone into life partnership with one of Altoona's young belles. Best wishes, Lew.—The Family Theatre, a new picture house on the East Side, under the management of the Gamble Brothers, has been meeting with flattering success.

READING.—ACADEMY (Phil Levy): A capacity audience greeted Blanche Ring and her excellent co. in The Yankee Girl 3. The Girl in the Taxi 4 to two good houses; a clever co. of entertainers kept the audience in an uproar and were accorded much applause. A large audience witnessed the performance of Jumping Jupiter by Richard Carle and a clever co. of associates 6; the production was very much enjoyed. The Merry Whirl, a rattling good burlesque, pleased two capacity houses 7; the cast, chorus and settings were all of a high order. Douglas Fairbanks in The Cub 8 canceled. Frank Daniels in The Girl in the Train 10. The Flaming Arrow 11. U. T. C. 13. Follies of the Day 14. May Irwin in Getting a Polish 15.——OPERA HOUSE (C. G. Keeney): The Grand Stock co. played Faust to good business 6-8, with matinees 6 and 8. Claude Daniels played the role of Mephisto in a creditable manner, while Irene Myers handled the role of Marguerite very successfully; the rest of the cast was adequate. The Little Detective 9-11. Amateur night 10.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker): The Man of the Hour 4, with good co., including Joseph Harris, Charles H. Ellwood, E. C. Phillips, Billy Kentsellie Davenport, and Richard Hogan pleased good sized houses. The Girl in the Taxi 6; fair co. Richard Carle in Jumping Jupiter 7, with Edna Wallace Hopper and a good co., amused a large audience. Frances Starr in The Easiest Way 8; excellent performance, to a fair house; Edward H. Robins, Joseph Kilgore, John P. Brown, Louise Randolph, and Violet Rand gave the star fine support. The Flaming Arrow 10. As Told in the Hills 13. Sarah Bernhardt 15. Camille 20. Otis Skinner in Kire 25.——PARK (Edward Mosart): Vaudeville, 6-11.——ITEM: Captain Nat Reasler and wife, revolver experts, are visiting their old home in this city 4-13. They have just executed a two years' contract with the United Booking Office.

SCRANTON.—LYCEUM (Thomas M. Gibbons): Thomas E. Shea Stock co. 6-11; a strong co., to capacity business. The Bells 8. Other plays: Dr. Jekyll and Mr. Hyde. A Self-Made Man, and A Soldier of the Cross. The Scranton Symphony Orchestra 13.——NEW ACADEMY (J. H. Docking): Shall We Forgive Her? was the offering by the Poli Stock Players to excellent business. Harold Claremont as Oliver West and Gilberta Faust as Grace Danvers did very good work, scoring decided hits. The Power of the Press 13-18.——POLI (J. H. Docking): One of the best bills of the season for week of 6 with Dan burke and the Wonder Girls for a headliner, scored. Gerald Griffin and co., Taylor, Krans and White; Maxine, the Four Musical Hodges, Sharp and Wilkes, and the Six Castrillions to excellent business.

NORRISTOWN.—OPERA HOUSE (A. and L. Sablosky): Madame Sherry 3 to a large and well pleased audience; excellent co. The Man of the Hour 7 pleased fair business; co. not as strong as others who have played the piece here. The University of Pennsylvania Musical Clubs 9 (Y. M. C. A. Course); large advance sale of seats as the university boys are very popular here.——GARRICK (A. and L. Sablosky): McSwatters and Tyson in burlesque 6-11 are crowding the Garrick. Others deserving mention are Sweeney and Boone, George Davis, Edwards and Edwards, and the Musical Rough Riders, a co. of much merit.

WILKES-BARRE.—OPERA HOUSE (D. M. Cauffman): Sidney Drew and co. in Billy 7; excellent co.; good business. Viola Allen 16. U. T. C. 17, 18. Concordia Society (local) Minstrels 20, 21.——NESBITT (D. M. Cauffman): The Nesbitt Players, under direction of Jessie Bonstelle in Shan, pleased good business 6-11. Same co. in A Prince Chap 13-18.——LUZERNE (Leon Ferrandini): Yankee Doodle Girls 2-4 pleased good houses. Miss New York, Jr., did good business. The Ducklings 9-11. Kentucky Belles 13-15. The Umpires 16-18. The Cherry Blossoms 20-22. The Moulin Rouge Girls 23-25. The Cozy Corner Girls 27-29.

HARRISBURG.—MAJESTIC (N. C. Mirtck): Blanche Ring in The Yankee Girl 4; house well filled, and the star accorded most cordial reception. The Merry Whirl 8; very good business; mediocre co. David Lovenson 9 in The Iron Man. Viola Allen 10. Thomas E. Shea 13-18.——ITEM: Wilmer and Vincent, who for several years have been the lessees of the Orpheum, are now the owners of this beautiful playhouse, having recently purchased it from M. Reis and Co. This is only one of many theatres which they own or control. Local Manager Hopkins has made it a popular resort. He is considered a "very live wire" in this city.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod): The Girl in the Taxi 1 to S. R. O.; Lucile Gardner as the Girl, Edwin Maynard as John Steward, and Ward De Wolf as Bertie Stewart, were well received; other members of the cast were Gertrude Barbold, Marie Richmond, Richard Earle, Phyllis Bostwick, Herbert H. Denton, Warren Fabian, Lone Leroy, Max Martell, Thomas Maher, J. A. Shea, and Charles Pearman; all deserve special mention; several curtain calls; the play was beautifully staged and costumed. Madame Sherry 10.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fiat): Sidney Drew in Billy 6 to a small but very enthusiastic audience; the entire co. strong; Mr. Drew won many friends here; several recalls. Richard Carle in Jumping Jupiter 8 to a large and appreciative audience; nicely staged; well balanced co.; Mr. Carle and Edna Wallace Hopper were well received. Madame Sherry 13. The Round Up soon.——FAMILY (Robert Hilts): Vaudeville specialties and motion pictures 6-11 to fair business and pleased audiences.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (M. C. Kaier): Girl in the Taxi 2; good co. and business. Madame Sherry 6; two overflow houses; co. fair; Tessa Kosta and Edward Favor won deserved favor and made hits; co. banqueted after performance. ——ITEM: Connie Mack, manager champion athletics baseball team, with half-dozen of the team, saw Madame Sherry here 6. Baseball men were afterward feted and banqueted by townspeople. Baseballs hewn out of coal were souvenirs.

DANVILLE.—OPERA HOUSE (D. E. and C. F. Edmondson): The Charles K. Champlin Stock co. Jan. 30-4. Plays: The Powers That Be, Shore Acres, The Reformer, The Walls of Jericho, The Straight Way, At Piney Ridge, and The House of a Thousand Jewels; satisfaction, to very good business.——ITEM: The Blanchard Amusement co. intend building a new theatre in this place and opening up in the Fall with vaudeville and pictures.

LATROBE.—SHOWALTER (W. A. Showalter): Reuben in New York Jan. 27; fair house. Concert 30, auspices Woman's Club of Latrobe, for the benefit of Latrobe Hospital; Christine Miller, contralto; Hedgwick MacGregor, baritone; Robert Colston Young, pianist, delighted a large and appreciative audience. The Blue Mouse 1; splendid satisfaction, to the best house of the season; the work of Wanda Ludlow as the Blue Mouse was especially pleasing.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank A. Shinabrook): Lyman H. Howe Jan. 31; fine as ever, to good house. The Peloquins 30-4; Charles E. Diamond, Burgmor and Primrose and Guy De Campe; first-class bill to usual large business. The Flaming Arrow 3.——STAR (Harry R. Weber): Barnes Minstrels and Charles A. Clarke and co.; bill and business good 30-4.

HANOVER.—NEW OPERA HOUSE (J. Clair Siegle): The Man of the Hour Jan. 30 greatly pleased fair sized audience. Madame Sherry 1 to largest house of the season; best production ever given here; excellent co.; the particular star was Tessa Costa, as Yvonne Sherry, Edward Favor, Emilie Hayward, Edith Sinclair; Alice Hills deserves special mention. The Flaming Arrow 7.

GREENSBURG.—ST. CLAIR (James G. Gay): Richard Carle in Jumping Jupiter 2 delighted large audience. Edna Wallace Hopper divided honors with Mr. Carle; well balanced co. Burlesque 4 to good business. Howell-Keith Stock co. 6-11 is failing to draw; poor co. Burlesque 18. Honey Boy Evans' Minstrels 20. The Rosary 21. Burlesque 25.

WARREN.—LIBRARY (F. R. Scott): Elks' Big Minstrels (local) 8, 9 to capacity; C. George Nunn, who staged the performance, deserves mention. Seven Days 14.——WOODARD (J. D. Woodard): Hawaiian Trio, the Hunters, Gordan and Lockie, Edgar Terris co., and good pictures constituted strong bill 6-11; large business.

CLEARFIELD.—NEW OPERA HOUSE (Thomas E. Clark): Irene Jeavons Stock co. 13-18. Gay Morning Glories 23. Paid in Full 27. Socialist Party Lecture 28. Graustark March 1. Price and Butler 6 and week. Cowboy and the Thief 17. State College Thespians April 20. My Cinderella Girl 21.

JOHNSTOWN.—CAMBRIA (H. W. Scherer): City Club Burlesquers 2; poor business. Broadway Gaiety Girls 3; fair attraction and business. The Blue Mouse 4; poor business. Busoni, pianist, 8. The Merry Whirl 9. Frances Starr in The Easiest Way 10. The Wayward Wife 11.

WASHINGTON.—NIXON (C. D. Miller): Howell-Keith Stock co. Jan. 30-4; fair co. and business in Tempest and Sunshine, Detective and the Girl, Wedded, But No Wife, and Beyond the Rockies. The Wolf 9. California Girls 18.

CHESTER.—WASHBURN THEATRE (Leon Washburn): King and Seymour Stock co. in Northern Lights Jan. 30-4. Gay Morning Glories 13. The Cowboy and the Thief 15, 16. Howe's Travels 17. Creatore's Band 21.

LANSFORD.—OPERA HOUSE (H. J. Sharpe): The Brinkley Girl Jan. 25; poor co. and business. The Wayward Wife 30; poor co. and business. Viola Allen in The White Sister 15. The Man of the Hour 20.

RHODE ISLAND.

PROVIDENCE.

The Balkan Princess and Excuse Me at the Opera House—Other Attractions.

Following the success of two weeks ago, The Balkan Princess returned to the Opera House for three nights and a matinee 6-8. Except for some few minor changes, the piece remains the same as on its first rendition in this city. Louise Gunning is again very charming as the Princess and sings in excellent voice. Messrs. Warwick, Corthell and May Boley are convincing and have added many excellent points to their roles. Henry Savage's new farce, Excuse Me, closed the week at the Opera House 9-11, playing to good business. Mr. Mantell in repertoire 13-18.

The Girl in the Taxi fulfilled all expectations at the Empire, where it continued throughout the week 6-11. Carter De Haven has the leading role, and with Fred Bond, Morgan Coman and Laura Guerite in support, some good comedy is contributed. The Girl of My Dreams 13-18.

Nobody's Claim was successfully presented by the Baldwin Melville Stock co. at the Imperial during the current week. The cast is well selected and supports Theodore Gamble and Lovell Alice Taylor in the leading roles most capably. The Christian 13-18.

Keith's is again to the front with another excellent bill, each and every act meeting with unequaled success. Madame Adelaide Norwood is featured and received a flattering reception. She responded with a well chosen repertoire of excellent selections. Claude and Fannie Usher need no introduction here and are always welcomed by merited applause. Will Archer, although diminutive, was in no small way responsible for the success of the bill.

The Dainty Duchess co. at the Westminster made a very favorable impression 6-11, where they continued throughout the week to fair business. The Columbia Burlesquers 13-18.

Among the entertainers at the Lid Club Banquet 9 was Carter De Haven, who has the leading role of The Girl in the Taxi at the Empire this week.

The music loving people were given an unusual opportunity at which they turned out in goodly numbers, to hear the Alice Neilsen Opera co. at Infantry Hall 7. The programme was delightfully rendered, making responses necessary.

Owing to the illness of Madame Norwood, who has been appearing at Keith's during the first part of the week, a change in the programme was necessary. Lily Lena, the famous singing comedienne, was engaged Thursday for the balance of the week. Miss Lena only arrived in America last Tuesday. H. F. BYLAND.

PAWTUCKET.—KEITH'S BIJOU (David B. Bushington): The Bijou Stock co. 6-11 in Tennessee Tess to fair business. Jeannette Carroll gave a good conception of Tess. Lejah Hallack as Old Jesebel was very good in her make-up as the old hag. Henrietta Bagley as Knoxville Sue and Eileen Cosgriff as Tony pleased. Clyde Bates made a good Nat Claiborne, Harry Carlton as Rick Ransome, Danny Bagnall as Dixie, Henry Hebert as Rufus Stubbs, Jack McGrath as Dead Shot Dick, and Albert Lando as Ezekial Cheatham. The stage settings and effects were good. Confessions of a Wife 13-15. A Royal Slave 16-18.——ITEM: Commencing 13 marks the inauguration of a new system of two companies and two plays a week.

NEWPORT.—OPERA HOUSE (Ellis B. Holmes, res. mgr.): Madame Sherry 11.

SOUTH CAROLINA.

COLUMBIA.—THEATRE (F. L. Brown): Olga Nethersole 2; good, to large house. Buster Brown 3 (matinee) pleased two well-filled houses. Climax 6; good attraction, to paying business. Black Patti 8 pleased good business. Dockstader's Minstrels 9. Cow and the Moon 13. Girl in the Taxi 17. Just Out of College 20. Madame Sherry 21. Manhattan Opera co. 22 May Irwin 23. Manhattan Opera co. 24, 25.

CHARLESTON.—ACADEMY (Charles R. Mathews): Climax 1, and matinee, pleased good houses. Black Patti 2; greatly enjoyed. Olga Nethersole 3 in The Redemption of Evelyn Vandray; interested a fair audience. Buster Brown 4; good house and packed matinee; fair co. Cow and the Moon 7; amusing and entertained paying business. Dockstader's Minstrels 10. Blanche Ring 15. Madame Sherry 23.

FLORENCE.—AUDITORIUM (F. Brand): Black Patti 3 pleased good business. English Grand Opera co. 11.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred Beeher): The Lion and Mouse Jan. 29; excellent co., to full house. The Golden Girl 5; first-class co., to capacity. Polly of the Circus 9. Walker Whiteside 14, presenting The Melting Pot. Madame X 16.

PIERRE.—GRAND (H. C. Obershaw): The Rosary 3, 4, to good houses. Brookings College Glee Club 11. The Candy Girl 14, by B. M. Garfield. The Sweetest Girl in Dixie 18. Eckhart's Ideals 20-25.

NOTICE TO HOUSE MANAGERS

THEODORE LORCH and **THE SHARKEY PLAYERS** are playing **THE MAN ON THE BOX,** without our authority. We hereby notify House Managers that we will hold them personally responsible for any performances given in their theatres. Bert Leigh and Trousdale Bros. are the only people who have any road rights to this play.

THE AMERICAN PLAY COMPANY

STOCK AT DAYTON, OHIO

Having secured the contract for a **SUMMER STOCK COMPANY** at the **FAIRVIEW PARK THEATRE,** at **DAYTON,** from the American Railways Company, I will be glad to hear from responsible and versatile stock people who will appreciate a Summer under one of the country's foremost stage directors. One royalty play a week will be presented.

Also need a first class scenic artist with stock experience. All answering this advertisement kindly send photos and exact details in first letter. Photos will be returned. Twelve or fifteen weeks are assured competent and reliable people.

HARRY A. MARCH, Canton, Ohio

Also directing the tour of

NANCY BOYER, "The Money Magnet."

WATERTOWN.—GRAND (G. H. Desmond): Cast Aside 4; co. and business fair. The Rosary 8.

TENNESSEE.

MEMPHIS.—LYCEUM (Clarence Weis): The Girl from Rector's Jan. 30-31 pleased. Paul Gilmore in The Bachelor 1; good houses. De Wolf Hopper in A Matinee Idol 2, 3, pleased crowded houses. Three Weeks 10-12.——JEFFERSON (E. J. Abrams): Lillian Russell 30-1 in In Search of a Dinner; took well; good business. Raymond Hitchcock in The Man Who Owns Broadway 3, 4; big hit; crowded houses. Human Hearts 5.——ORPHEUM (Max Fabish): Dr. Carl Herman as headliner, together with Will H. Armstrong and co., Shertzer, Geisler and Lewis, Linden Beckwith, Williams and Warner, Lemay Haskell, and the Kraus Trio 30-5.——BIJOU (Benjamin Stainback): A Minister's Sweetheart 30-4 was a disappointment; Grace Valentine as the minister's sweetheart was very attractive, however. My Cinderella Girl 5-11.——ITEMS: Knights of Columbus Minstrels at Jefferson 30-32. Proceeds go to charity.—Shrine tableaux and concert. Alcymia Temple presents the Alcymia Band and Patrol, assisted by Shrine Quartette and solo artists, at Lyceum 6.

CHATTANOOGA.—ALBERT (P. R. Albert): De Wolf Hopper in A Matinee Idol 2 pleased capacity business. The Rosary Man 3. The Blue Mouse 9. Olga Nethersole in The Redemption of Evelyn Vandray 11.——LYRIC (H. G. Cassidy): The Smart Set 2 pleased fair business.——BIJOU (O. A. Neal): Mam'selle Jan. 30-4 pleased fair business. Max Bloom in A Winning Miss 6-11.

KNOXVILLE.—STAUB'S (Fritz Staub): Manhattan Opera co. Jan. 30-4, pleasing fair business. William Jennings Bryan lectures 15. Human Hearts 16.——WELLS' BIJOU (Fred Martin): My Cinderella Girl 30-4; good co.; fine business. Graustark 6-11. Hanlon's Superba 13-18.

TEXAS.

DALLAS.

Billy Clifford Entertained Well—Adelaide Dunlap and Robert Ober Well Received.

The Time, the Girl and the Game afforded amusement to good audiences Jan. 31, 1 at the Opera House. Headed by Billy Clifford with his entertaining aggregation, the performances were fully gratifying. A run of four nights gave Madame X the balance of the week, and with splendid showing at each performance. The co. is far above the average road co., and the leading role is capably filled by Adelaide Dunlap, who gave a vivid portrayal even though a bit different from Miss Donnelly's version. Robert Ober deserves special mention for his wholesome and painstaking portrayal of the part of the son; his work throughout was very commendable.

The Newlyweds gave a very poor performance for one night only, 3, and the Russian Dancers will give their much heralded exhibition before a capacity house 7, as every available seat has been sold in advance. Following is Nazimova in A Doll's House, Little Eyolf, and Countess Coquette for two nights and matinee. De Wolf Hopper closing the week in The Matinee Idol.

L. LEE FANDERS.

SAN ANTONIO.—OPERA HOUSE (Sidney H. Weis): Polly of the Circus Jan. 26-28, with Ida St. Leon in the title-role, scored a most pronounced success, playing to S. R. O. each performance; at a banquet given by the press men of this city Miss St. Leon was presented with a leather quirt made especially for her by the press men, which she prizes very dearly; Mathilde Wesling as Mrs. Willoughby was fine; Miss Wesling, by the way, is a San Antonio girl.

M. STEINS · MAKE UP

ABSOLUTELY GUARANTEED.

NEW YORK CITY

Send for List of Selling Agents

and the people of her home town are proud of her. Sins of the Father 29-31, with Thomas Dixon in the cast, played to well filled houses at each performance. Adelaide Thurston in Miss Annanias 1, 2. Madame Nazimova 3, 4. Maud Powell (violinist) 6. The Russian Dancers 9. Madame X 10-12. Seven Days 13, 14. De Wolf Hopper in The Matinee Idol 15. The Girl from Rector's 16. The Newlyweds 17, 18. The Climax 19. HADEN F. SMITH.

EL PASO.—THEATRE (Crawford and Rich): Gilmore Brown in David Garrick Jan. 30 to fair business.——CRAWFORD (Crawford and Rich): The Big Bittner Stock co. still playing to good houses. Commencing 29 they put on The New South.——MAJESTIC (Frank Rich): Vaudeville and musical comedy still playing to good houses.——HAPPY HOUR (Howard Fogg): The Jolly Ideals are still crowding them in. The Isle of Zasa 29. A Drunkard's Downfall 2.

TEMPLE.—EXCHANGE (Roy Balling): Sins of a Father 2; Thomas Dixon playing the leading role, to delighted house; standing room at a premium.——TEMPLE THEATRE (A. Vogel): Domita and co. Jan. 30-1; fair, to pleased capacity. Paulinetti and Piquo, European grotesque comedians, 2-4; good, to pleased capacity.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker): Thomas Dixon in The Sins of the Father 1; fair house. Adelaide Thurston 2, matinee and night; both performances attracted large crowds. Bachelor's Honeymoon 4, matinee and night; matinee, fair house; night performance, large house.

BRYAN.—COLONIAL (Johnson and Lawrence): Classmates Jan. 12; good co. and house. Bachelor's Honeymoon 28; fair house and co. May Stewart in Ingomar 2 pleased good house. Thomas Dixon in Sins of the Father 6. Wrong Girl 8. Blue Mouse 10. Girl from Rector's 14. Seven Days 16.

WACO.—AUDITORIUM (Aaron Laskin): Harriet Labadie in Hedda Gabbler Jan. 30; good, to big house. Adelaide Thurston in Miss Anaphias 31; excellent, to large business. Thomas Dixon in The Sins of the Father 4, matinee and night; good, to large houses.

TYLER.—NEW THEATRE (A. Hicks): De Armond Sisters Jan. 30-4; fine co. and S. R. O. The Flower of the Ranch 2; good co. and house. The Climax 6. The Blue Mouse 7. Classmates 8. Sins of the Father 9. De Armond Sisters 13-18 (return).

WICHITA FALLS.—THEATRE (J. B. Marlow): The Climax Jan. 27; good co., to capacity house. The Man on the Box 31; good co.; pleased fair house. Newlyweds and Their Baby 4 pleased good house.

GROESBECK.—OPERA HOUSE (Anglin Brothers): The Wyoming Girl co. 3, 4; matinee 4; fair business. May Stewart co. 1 pleased good business.

SHERMAN.—OPERA HOUSE (A. B. Saul): The Climax Jan. 30 to fair business. The Blue Mouse 4; light business; good co.; satisfactory performance.

LA GRANGE.—OPERA HOUSE (F. Hoffman): Dwight A. Meade in A Bachelor's Honeymoon 2; splendid attraction, to good business. Poole and Bracken March 1, 2.

GREENVILLE.—KING OPERA HOUSE (Walter Bean): The Climax 3 pleased very large audience. The Flower of the Ranch 4; good co., to very fair business.

BRENHAM.—OPERA HOUSE (Alex Simon): Adelaide Thurston 4; good house; fine performance. John Hayes Kuhn's Pigskin Lecture 15. Climax 23.

CLARKSVILLE.—OPERA HOUSE (C. O. Gaines): The Blue Mouse Jan. 31 to full house; satisfactory. The Climax 1 pleased good house

UTAH.

SALT LAKE CITY.

Blue Jeans at the Revier—House of a Thousand Candles Pleased Many.

At the Revier, Maude Leone and Willard Mack, supported by the regular stock co., presented Blue Jeans entire week of Jan. 22-29, to houses fair to packed. The Girl I Left Behind Me 30-4; good production; fair business. A more tempting offer come from Duluth, Minn., which gives them a chance to put on Mr. Mack's own play called God's Country, and they will take several members of their present co. and go at once. Maude Leone will play the part of the Western girl, "Pinto," which she originated when the piece was first put on at the Orpheum, in this city, during the Summer of 1910. At that time it was very well received. Miss Leone has many friends here, being popular with all classes, and will always find a welcome should she return. A new stock co. is to be secured for the Revier.

At the Garrick, The House of a Thousand Candles, presented for the first time in this city, did capacity business, pleasing patrons. This play will probably be put on for another run before the end of the season. Jane Wheatley, James Durkin, Walter Seymour and the excellent stock co. gave a comprehensive performance. David Harum 29-4 to good business. The Rose of the Rancho 5-12.

The Colonial: The Midnight Sons first half of week. The Honeymoon Trail, latter half, were delayed by railroad washouts and were compelled to lose two nights.

Mrs. Mattie C. Fisher, mother of Sallie Fisher, was in the city during the week visiting old friends. She recalls the time when John D. Spencer and H. G. Whitney persuaded Sallie, then a mere slip of a girl, to play the part of Germaine in Chimes of Normandy. Afterwards, as the writer recalls, she played leads in Said Pasha, The Mandarin, and Queen's Lace Handkerchief, many photos made by your correspondent at the time being still around the studio in evidence.

Professor Fred C. Graham has been compelled to cancel the Calve concerts owing to the singer's illness. Under his management the boy violinist, Petito Arriola, will give a concert in the Salt Lake Theatre 16.

A new play called Zalmona, written by a Utah man, E. C. Robinson, will have its premier 20, is founded on incidents in "The Book of Mormon." Including a chorus and ballet which is being trained by Henry L. Auerbach, there will be seventy-five people in the cast. Special music has been composed by Professor John J. McClellan, who will conduct a large orchestra in connection with the play. New and unique scenery is being made for it. The chorus is being drilled by Professor Fred C. Graham.

C. E. JOHNSON.

LOGAN.—THATCHER OPERA HOUSE (Hatch and Wilde): Polly of the Circus 1 delighted a large house; excellent co. for these parts. Climax 16. Girl in the Kimono 17. Queen of Moulin Rouge 21.

VERMONT.

NEWPORT.—LANE'S OPERA HOUSE (H. E. Lane): Klark-Urban co. Jan. 26-28; fair co.; good houses; pleasing specialties. Plays: The Girl from Out Yonder Across the Desert, The Fatal Scar. Lyman Howe's pictures 31; under the auspices of the Epworth League; a first-class entertainment, to a full house.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. P. Waugh): The Old Homestead Jan. 26; excellent, to good business.——ITEM: Denman Thompson played one act with the co. when they played in Randolph 21. He is now seventy-eight years of age.

BARRE.—OPERA HOUSE (John E. Hoban, res. mgr.): Hoyt's Musical Comedy co. 6-8 pleased; fair business in The Girl and the Prince and The Christy Girl. The Red Mill 14.

ST. ALBANS.—OPERA HOUSE (T. P. Waugh): College Girls 9. Klark-Urban co. 13-18.

VIRGINIA.

RICHMOND.—ACADEMY (Leo Wise): The Spendthrift Jan. 27, 28 pleased fair business. Olga Nethersole in The Redemption of Evelyn Vandray 3 to nice house. Dockstader's Minstrels 2. Frances Starr 3, 4; canceled. Frank Daniels 7, 8.——BIJOU (Charles I. McKee, mgr.): The Rosary 30-4 to good business. Hanlon's Superba 6-11.——COLONIAL (E. P. Lyons): Rem Brandt, Brickman and Steele Sisters, De Haven and Whitney, and pictures, to capacity 30-4.

NORFOLK.—ACADEMY (Otto Wells): Lew Dockstader's Minstrels Jan. 30 pleased fair house. Easiest Way 3, 4; production not allowed by local authorities. Frank Daniels in The Girl in the Train 5. The Girl in the Taxi 9.——COLONIAL (S. W. Donalds): McIntyre and Heath; packed houses.——GRANBY (Otto Wells): Hanlon's Superba 30-4 pleased fair business.

STAUNTON.—BEVERLEY (Barkman and Shults): The Spendthrift 2 to large and well pleased audience. King of Trampa 7. As Told in the Hills 21. Human Hearts 22. Climax 27.

WASHINGTON.

SPOKANE.

Seven Days Well Received at the Auditorium—Stock Offerings at Spokane and American

Large audiences witnessed five performances of Seven Days at the Auditorium Jan. 1-4. The co. was well received. The Queen of the Moulin Rouge 9-11. Jefferson De Angelis in The Beauty Spot 12, 13. Mary Mannering in A Man's World 14, 15. The Call of the Wild 17, 18. Father and the Boys 24, 25.

The Baker Stock co. played to good business at the Spokane Theatre in In the Bishop's Carriage the week of 29. Frances Slosson, Franklyn Underwood, and John T. Doyle had the leading roles and scored. If I Were King is underlined 5-11.

The Del S. Lawrence Stock co. played to good business at the American Theatre in Texas the week of 29. Del S. Lawrence and Jane Vivian Kelton had the leading roles, and were well received. The Admirable Crichton is underlined 5-11.

Betty Clifford, a Spokane soprano of note, will return to Berlin in May for her finishing year, after which she will enter grand opera.

A dramatic club has been organized in Spokane. The four principal points will be to promote interest in the drama, to encourage the reading of dramatic works, to give publicity to all worthy productions that come to Spokane and to co-operate with stock co. managers in getting good plays before Spokane stock audiences.

"You is de best stickup I ever seen on de stage. You make me think of my pal who is serving ten at Leavenworth, and I have seed you two times this week. I'll bet you knowed the game before you went back of the gilms. I know it by the walk and de way you does the job. If you wasn't the high-class gasab I'll bet you could do de jimmy act to a finish. I'll be in de nigger heaven Friday night." Such is the strange but apparently heartfelt epistle which fell into the hands of John Doyle, who played the part of Tom Dorgan in In the Bishop's Carriage at the Spokane Theatre the week of 29.

John Sherman, member of the Baker Stock co., playing at the Spokane Theatre, is under the care of a physician, although able to appear in In the Bishop's Carriage. Mr. Sherman in the role of Jerome Govain is being thrown through the door last week in Samson, fractured a finger and rent a tendon in his shoulder.

D. L. Huntington, president of the Washington Water Power Co., has completed arrangements whereby the New York Symphony Orchestra, with Alexander Saslavsky as director, will play an engagement of three weeks at Natatorium Park, beginning July 9. W. S. McCREA.

SEATTLE.

The Three Twins at the Moore—The Middleman Well Presented by the Baker Stock.

At the Moore, the attraction was The Three Twins Jan. 29-1, which was presented by a capable co. before medium and large houses. In the cast were Bessie Clifford, Eyleen Dunsmore, Helen Du Bois, Estell Colbert, Victor Morley, Willard Flannigan, Reggie Morris and other talent. Mary Mannering, supported by a good co., appeared in A Man's World 2-4, which drew fair business. In the cast were Anne Crewe, Helen Ormsbee, Alphons Ethier, Charles Wyngate, Arthur Berthelet, Claus Bogel, and Master Mark Short. The Beauty Spot 5-11.

At the Grand, The Queen of the Moulin Rouge 29-4, with its novel and daring features, drew large audiences and liberal applause. Grace Turner acquitted herself with skill and cleverness in the title-role. In the cast were Victor Foster, Sydney De Grey, Harry Short and other talent. The Man of the Hour 5-11.

At the Seattle, the Baker Stock co. gave an excellent presentation of The Middleman 29-4, with Joseph Galbraith in the role of Cyrus Blenkarn, which was delineated with skill and fidelity. The attendance averaged good business. In the cast were Ethel Clifton, Fay Bainter, Margo Duffet, Marie Baker, Ruth Lechler, Lillian St. John, J. Frank Burke, Frank Dennithorne, Tommy Williams, Dan Bruce, William Dills, Earl D. Dwire and others. Brown's in Town 5-11.

Yon Yonson 29-4 was the offering at the Alhambra, with David Brattstrom effective in the title-role. In the cast were Elisabeth Hale, Bessie Llewellyn, Lillian Griffths, Lewis Von Welthoff, George B. Berrell, O. M. Williamson and others, who rendered good support. Emma Bunting and co. in Pretty Miss Nobody 5-11.

BENJAMIN F. MESSERVEY.

TACOMA.—TACOMA: The Moulin Rouge Jan. 22, 23; well presented to good average business. The Three Twins 27, 28 drew well The Beauty Spot 3, 4 to good business.

WEST VIRGINIA.

SISTERSVILLE.—AUDITORIUM (A. B. Doyle): The Man of the Hour Jan. 13; excellent co. and good business. Smith's Musical Comedy co. 16-18; attraction and business poor. The Gay Masqueraders 24; poor co. and good business. City Club Burlesquers 30; good co. and fair business. The Man on the Box 2; good co. and business. The Wolf 7; excellent co. and good business. Roger's Bros. Concert co. 9. Human Hearts 13. Local minstrels 16, 17. My Cinderella Girl 24.

WISCONSIN.

JANESVILLE.—OPERA HOUSE (Peter L. Myers): Frank E. Long Stock co. opened 1 in

"A WORLD-WIDE CIRCULATION."

The Oldest and Most Influential Theatrical and Vaudeville Journal

THE ERA

ESTABLISHED 1837

5 Tavistock Street, Strand, London, W. C.

2,500 ARTISTES ADVERTISE IN ITS COLUMNS WEEKLY

On Sale at Schultz's Newsstand, B'way & 37th St., and outside Knickerbocker Theatre Building

Subscription Rates: 1 year, $8.00; 6 months, $4.00; 3 months, $2.00. Professional Advertisements 6d. per line. Inquiries and communications may be sent to "THE ERA," P. O. Box 402, New York City

THE ENGLISH PROFESSIONAL JOURNAL

Circulation guaranteed to be larger than that of any English paper devoted to the Dramatic or Vaudeville Profession. Foreign subscription, 17s. 4d. per annum.

THE STAGE

New York Agents: Paul Tausig, 104 East 14th Street, and Samuel French & Sons, 28-30 West 38th Street.

Artists visiting England are invited to send particulars of act and date of opening. THE STAGE Letter Box is open for the reception of their mail.

16 York Street, Covent Garden, London, W. C.

NO LOOSE OR TORN COPIES IF YOU USE A

MIRROR BINDER 75c MAILED POSTPAID Anywhere in the U.S.

Your MIRRORS Are Valuable—Preserve Them

THE DRAMATIC MIRROR CO., • 121 West 42d Street, New York

LONDON "MUSIC HALL"

The Great English Vaudeville Paper

WEEKLY

Telephone, 1772 Madison Square. New York Office, 36 West 25th Street. 14 Leicester Street, W. C.

Franker Woods Featured MY CINDERELLA GIRL Address, per route

AITKEN, SPOTTISWOOD
Engaged. 2914 Bonsall St., N. Phila., Pa.

CARHART, JAMES L.
Maude Adams Co. Management Chas. Frohman.

COLLINS, J. PALMER
At liberty. Green Room Club.

DARRAH, CHARLES
Pietro—"The Climax Co." Care Mirror.

HADLEY, HELAINE
At liberty. Address care Mirror.

HOLLOWAY, J. FRED.
Management Liebler and Co.

McGRATH, CHARLES A.
Permanent address, Actors' Society.

MULDENER, LOUISE
Frau Quizano—The Melting Pot.

STURGIS, GRANVILLE F.
Plays & Sketches. 1776 Williams St., Denver, Col.

WARD, CARRIE CLARK
Characters. Address this office.

Robt. Rogers
COMEDIAN
Louise Mackintosh
CHARACTERS
No. 3 Claremont Place
MONTCLAIR
N. J.

AMY AMES
Comedienne At liberty.
Singing and Character Parts
Address care DRAMATIC MIRROR.

Josephine Florence Shepherd
MRS. RAND IN THE CITY—Through the South

EDWIN BRANDON—FLORENCE BURROUGHS
Juveniles En Route.
Second Bus. Chas. K. Champlin Co.
Per. Address, 142 Smith Street, Brooklyn, N. Y.

EVELYN De FOLIART
LEADING WOMAN—ENGAGED
Address care Mirror.

The Parson's Wife, followed by The Lost Trail. Thorns and Orange Blossoms 2. The Bowery Girl 3; production and business very good. W. H. Turner in Father and the Boys 4 played to good houses both matinee and night; gave good satisfaction. The Third Degree 7. Sweetest Girl in Paris 10. Grace George in Sauce for the Goose 13.

APPLETON.—THEATRE (R. Louis Goldberg): The Sunny South Jan. 29; fair, to good business. The Country Boy 6; has attraction to large business; Robert McWade, Jr., as Merkle was especially good. Blanche Walsh in The Other Woman; large and appreciative audience. Howe's Travelogues 11. Gardner Stock co. 19-25. St. Elmo 26. Madame X 27.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson): Father and the Boys 3 pleased good house. Creatore and his Band 4; had good business. Mock-Said-All (return) 9-11. The Passing of the Third Floor Back 14.

PORTAGE.—OPERA HOUSE (A. H. Carpegie): County Sheriff Jan. 31; good co.; light business. The Call of the Wild 2. The German Players 11. Lyman Howe's pictures 15.

OSHKOSH.—OPERA HOUSE (J. E. Williams): The County Sheriff 5; crowded house matinee and night. The Country Boy 7. The Other Woman 8.

FOND DU LAC.—HENRY BOYLE THEATRE (P. E. Haber): Henrietta Crosman 8. Blanche Walsh 9. As Told in the Hills 11, matinee and night. Lyman H. Howe 22.

LA CROSSE.—THEATRE (Gaze and Wohlhuter): Miss Nobody from Starland 2 (return); large house. William H. Turner in Father and the Boys 6; fair business.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root): Honeymoon Trail 3.—ITEM: Laramie Lodge No. 583, B. P. O. E., will move into their new $75,000 home early in March. Arrangements are being made with the railroad company to run special trains to haul the delegations from the different lodges in the State.

CANADA.

MONTREAL.

The Soul Kiss and The Fourth Estate Among the Week's Attractions.

A large house greeted the opening of The Soul Kiss at His Majesty's 6. Thomas S. Van, Sam H. Lewis, and Harry A. Henshaw, among the men, and Glenn Ellis among the women are to be credited with the best work. Mlle. Novita did some fair dancing. To Serve the Cross 13-15.

The interesting newspaper play, The Fourth Estate, opened to a fair house at the Princess 6. It is well staged and acted by an all round capable co. Charles Waldron as Wheeler Brand did some capital work. Dodson Mitchel as Judge Bartleny was efficient. The Jolly Bachelors 13-15.

The Musical Johnsons, who are Montrealers, gave their fine xylophone act at the Orpheum. Kelly and Dent caused much amusement in A Dramatic Agency. Stuart and Keely do a good dancing specialty. Holland West and co. offer a protean sketch, The Underworld. Neil O'Brien and Fitzgerald Juggling Girls and the Narrow Brothers are other items of interest.

Miner's Bohemian Burlesquers are at the Royal; Lulu and Mildred Valmore do a novel song and dance act; Bernard and Dunham and Laurence and Thomson are other features of the olio. Andy Gardner and Ida Nicola are leaders in the burlesque.

La Belle Marseillaise, an interesting historical drama, is the bill at the National.

Harry Bennett, always a favorite here, is the headliner at the Lyric. Dave Mydan and Miss Belasco are also features.

There is a good bill of vaudeville and pictures at the Francais. W. A. TREMAYNE.

TORONTO.

Praise for Rose Stahl in Maggie Pepper—My Cinderella Girl Pleased.

The Jolly Bachelors was the current week's attraction at the Royal Alexandra. Stella Mayhew as the star has a distinctive individuality and aptness for characterization. Lucy Weston, Florence Topham, and Maud Gray deserve special mention. Harold Crane, an old Toronto boy, well interpreted the part of Dr. Lightfoot. His reception was exceptional. Margaret Illington in The Encounter 13-18.

Rose Stahl in Maggie Pepper, a very practical play and yet a clever one, with as much romance as one would desire, appeared at the Princess 6-11. Miss Stahl certainly demonstrated her versatility and her skilful manner of adapting herself to the circumstances of the play. Her support was remarkably strong. Frederick Truesdale as Joe Holbrook is a splendid character and shared the applause. The Spendthrift 13-18.

Frankie Woods in My Cinderella Girl, a musical farce comedy, played to a successful week's business at the Grand Opera House. Numerous catchy songs are the feature of the attraction. The Chorus Lady Girl 13-18.

Drifting, as presented by Agnes Scott and Henry Keane, was one of the daintiest playlets ever seen at Shea's. It was written by Miss Scott, authoress of The Wall Between, and it is every bit as good. Belle Baker in coon songs made a decided impression. Mr. and Mrs. Jack McGreery received much applause for their efforts in The Village Fiddler and the Country Maid. Ruby Raymond and co. in dances and comedy. William Rock and Maude Fulton, Walsh, Lynch and co., Louis Stickney's Pony and Dog act, and Carl and Victor Pederson, serialists, were the other good features.

E. CHESTER IRONSIDE.

LONDON, ONT.—GRAND OPERA HOUSE (John R. Minhinnick): The Final Settlement Jan. 26, 27; light attendance. When Sweet Sixteen 28 pleased good business, matinee and night. The Fourth Estate 30; only drew fair, but deserved a capacity house, as the co. was exceptionally good and the performance thoroughly satisfactory. Beasie McCoy in The Echo 2. The Jolly Bachelors 3, 4. Seven Days 6. Edward Terry in Sweet Lavender 7. Al. H. Wilson in A German Prince 8. The Spendthrift 11.

HAMILTON, ONT.—OPERA HOUSE (A. R. Loudon): Jolly Bachelors 1, 2, delighted large audiences. The Echo 3, 4; excellent production; good business. A German Prince 6, 7; fair co., to good business. Seven Days 8. The Spendthrift 9, 10. The Chorus Lady 11. Orphan's Festival 13. Toronto Symphony Orchestra 14, Sheehan's English Grand Opera co. 15, 16. My Cinderella Girl 17, 18. Mischa Elman 27.—ITEM: Bessie McCoy did not appear in The Echo. She is quite ill with tonsilitis and is resting in Buffalo, N. Y.

ST. THOMAS, ONT.—OPERA HOUSE (T. and G. J. Forhan): Murray-Mackay Comedy co. Jan. 30-4 pleased good business. Edward Terry in Sweet Lavender 6 to good business; pleased. Seven Days 7; business Big; fair. Al. H. Wilson in The German Prince 9. My Cinderella Girl 15.

OTTAWA, ONT.—RUSSELL (P. Gorman): Paid in Full Jan. 31, 1; pleased large audiences. The Fourth Estate 2, 4.—DOMINION (Gus S. Greening): Vaudeville 30-4.—FAMILY: Vaudeville and motion pictures 30-4; big business.

HALIFAX, N. S.—ACADEMY (J. F. O. Connell): Dorothy, by amateurs, Jan. 20-25; large audiences. His Excellency, the Governor, by Halifax Garrison Club, 30-1. The Time, the Place and the Girl 2-4; splendid performances; good houses, despite storms and hockey matches.

KINGSTON, ONT.—OPERA HOUSE (D. P. Branigan): The Fourth Estate 2; large and appreciative audience. Paid in Full 4 to good business. The Chorus Lady 10. The Old Homestead 14. The Lottery Man 16. The Final Settlement 18. Seven Days 22.

BRANTFORD, ONT.—OPERA HOUSE (F. C. Johnson): The Final Settlement Jan. 25; good business. Marks Brothers 30-4 in For His Sister's Sake and Brother Against Brother. Edward Terry in Sweet Lavender 8. Margaret Illington in The Encounter 11.

BELLEVILLE, ONT.—GRIFFIN FAMILY THEATRE (J. Hazzard): Paid in Full 2; performance good; fair house. The Old Homestead 8.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES

ACROSS THE GREAT DIVIDE (G. W. Lyon, mgr.): Shelburn, Ind., 16, Farmersburg 17, Hymera 18, Cosimont 19, Jasonville 20, Bloomington 21, Bedford 22, Loogootee 23, Salem 24, Orleans 25, West Baden 26, Paoli 27.
ADAMS, MAUDE (Charles Frohman, mgr.): New York city Jan. 23-March 11.
ALLEN, VIOLA (Liebler and Co., mgrs.): Brooklyn, N. Y., 13-18.
ANGLIN, MARGARET (Liebler and Co., mgrs.): St. Louis, Mo., 13-18.
ARLISS, GEORGE (Liebler and Co., mgrs.): Chicago, Ill., Feb. 13—indefinite.
AS THE SUN WENT DOWN (Arthur C. Alston, mgr.): Philadelphia, Pa., 13-18, York 20, 21, Norristown 22, Trenton, N. J., 23-25.
AS TOLD IN THE HILLS: Hanover, Pa., 15, Hagerstown, Md., 16, Winchester, Va., 17, Front Royal 18.
AT CRIPPLE CREEK: Worcester, Mass., 13-18.
AT THE MERCY OF TIBERIUS (Glaser and Stair, mgrs.): Grand Rapids, Mich., 13-18, Milwaukee, Wis., 20-25.
BABY MINE (Wm. A. Brady, mgr.): New York city Aug. 23—indefinite.
BARRIER (W. G. Golvin, mgr.): Grant's Pass, Ore., 15, Red Bluff, Cal., 17, Chico 18, Oroville 19, Marysville 20, Woodland 21, Vallejo 22, Napa 23, Santa Rosa 24, Petaluma 27.
BARRYMORE, ETHEL (Charles Frohman, mgr.): New York city Jan. 9—indefinite.
BATES, BLANCHE (David Belasco, mgr.): New York city Nov. 15—indefinite.
BELLEW, KYRLE (Charles Frohman, mgr.): Madison, Wis., 15, Milwaukee 16-18, Chicago, Ill., 20-25.
BEN-HUR (Klaw and Erlanger, mgrs.): Oklahoma City, Okla., 13-18.
BERNHARDT, SARAH (W. F. Connor, mgr.): Atlantic City, N. J., 15, Baltimore, Md., 16-18.
BEVERLY (Eastern; Delamater and Norris, mgrs.): Paterson, N. J., 13-15, Dover 20, Bethlehem, Pa., 21, Shamokin 22, Mt. Carmel 23, Ashland 24.
BEVERLY (Western; Delamater and Norris, mgrs.): Dennison, Tex., 15, Durant, Okla., 16, Dallas, Tex., 17, Greenville 18, Sulphur Springs 20, Ft. Worth 21, 22, Waco 23, Austin 24, 25.
BLINN, HOLBROOK (Wm. A. Brady, mgr.): New York city Jan. 30—indefinite.
BREWSTER'S MILLIONS (Al. Rich, mgr.): Peoria, Ill., 12-15, Springfield 16-18, St. Louis, Mo., 19-25.
BUNCO IN ARIZONA: Rochester, N. Y., 13-18.
BURKE, BILLIE (Charles Frohman, mgr.): New York city Dec. 26-Feb. 18.
CARTER, MRS. LESLIE (John Cort, mgr.): Washington, D. C., 13-18, Pittsburgh, Pa., 20-25.
CAUGHT IN MID-OCEAN: Washington, D. C., 13-18.
CHECKERS (Stair and Havlin, mgrs.): Akron, O., 13-15, Youngstown 16-18, Newark, N. J., 20-25.
CLIMAX, THE (Southern; United Play Co., Inc., mgrs.): Waco, Tex., 15, Temple 16, Taylor 17, Austin 18, San Antonio 19, Cuero 20, Victoria 21, Bay City 22, Wharton 23, Houston 24, Galveston 25, 26.
CLIMAX, THE (Western; United Play Co., Inc., mgrs.): Pocatello, Ida., 15, Logan, U., 16, Brigham 17, Ogden 18, Provo 20, Springville 21, Grand Junction, Colo., 22, Glenwood Springs 23, Leadville 24, Salida 25.
CLIMAX, THE: Fall River, Mass., 24, 25, Willimantic, Conn., 27.
COLLIER, WILLIAM (Lew Fields, mgr.): New York city Nov. 28—indefinite.
COMMUTERS (Henry B. Harris, mgr.): Baltimore, Md., 13-18, Boston, Mass., 20-25.
CONCERT, THE (David Belasco, mgr.): New York city Oct. 4—indefinite.
COUNTRY BOY (Henry B. Harris, mgr.): Philadelphia, Pa., Jan. 9—indefinite.
CRANE, WILLIAM H. (Charles Frohman, mgr.): Boston, Mass., Jan. 30-Feb. 18.
CROSMAN, HENRIETTA (Maurice Campbell, mgr.): South Bend, Ind., 15, Lansing, Mich., 16, Grand Rapids 17, Logansport, Ind., 18.
DEEP PURPLE (Liebler and Co., mgrs.): New York city Jan. 9—indefinite.
DEFENDER OF CAMERON DAM (Darrell H. Lyall, mgr.): St. Paul, Minn., 12-18, Minneapolis 19-25.
DREW, JOHN (Charles Frohman, mgr.): Boston, Mass., 6-18.
EDESON, ROBERT (Henry B. Harris, mgr.): Washington, D. C., 13-18.
ELI AND JANE (Harry Green, mgr.): Big Springs, Tex., 15, Midland 16, Carlsbad, N. Mex., 20, Roswell 21, Clovis 22, Hereford, Tex., 23, Canyon 24, Amarillo 25.
ELLIOTT, GERTRUDE (Liebler and Co., mgrs.): St. Paul, Minn., 13-18.

The Central Location of THE MANHATTAN STORAGE AND WAREHOUSE COMPANY'S FIREPROOF BUILDINGS at
Lexington Avenue and 42nd Street, Tel. 4996 Murray Hill
Seventh Avenue and 52nd Street, Tel. 1767 Columbus
makes them convenient to the members of the Theatrical Profession.
Special Trunk Vaults for Storing Theatrical Wardrobes
and **Private Rooms for Household Effects**
FURNITURE, ORNAMENTS, Etc., Packed and Moved by Experienced Men Only.

LADIES, DON'T WORRY! We can clean your gown in 6 hours if you need it.
Schwarz & Forger
CLEANERS OF FINE GOWNS
704 Eighth Avenue Near 44th Street, N.Y.
Phone 6126 Bryant 13 Branch Stores in New York City

NOW ON SALE
THE NEW DRAMATIC MIRROR
DATE-BOOK
SEASONS 1910-11-12
And Directory of Producing Managers, Agencies (Dramatic and Vaudeville), Etc.
PRICE BY MAIL 30 CENTS.
Orders filled promptly upon receipt
We cannot insure proper delivery unless sent by registered mail, for which the customary fee, 10 cents, will be charged.
Address DATE-BOOK DEPT.,
121 West 42d Street, New York.

Van Horn & Son
THEATRICAL and HISTORICAL
COSTUMERS
Costumes shipped on a rental basis to responsible parties, to any point in the United States, Canada, Mexico or West Indies.
Productions and Stock Companies
PHILADELPHIA, PA.
EST. 1852.

Headquarters for
PLAYS
Specially Selected for STOCK or REPERTOIRE
SAM'L FRENCH
28 West 38th St., New York

New Address 238 So. 11th Street

Three Great American Successes.
The Little Tycoon Miss Bob White
The Princess Bonnie
For production rights, apply to
WILLARD SPENCER, WAYNE, PA.

CHAS. GEOLY Phone.
FRED YUNG BRYANT 3044
Eaves Costume Co.
THEATRICAL AND HISTORICAL COSTUMERS
Costumes made to order for all occasions. Amateur Plays correctly costumed. Costumes for hire or for sale.
226 West 41st Street
One Block West of Broadway NEW YORK

FRANK HAYDEN COSTUMER
149 West 36th Street, New York
Tel. 1581, Murray Hill. Modern Gowns, Costumes for Sister and Girl Acts. Ankle and Short dresses on hand.

Just the Wig You Want
THE ARTISTIC KIND
THE SATISFACTORY KIND
Theatrical Work My Specialty
Guaranteed Make-up, None Better
Careful Attention Given to All Orders
Established 1877
CHAS. L. LIETZ
130 West 45th Street, New York

JOS. HEMBERGER & CO.
MERCHANT TAILORS
1 East 27th Street First Floor
LATEST SPRING AND SUMMER IMPORTATIONS NOW READY
Dress Suits a Specialty

Wigs, Toupees
GREASE PAINTS, POWDERS, Etc.
(Leichner's Paints)
OSCAR F. BERNNER
105 West 47th Street
NEW YORK CITY Tel., 2631 Bryant

JACOB A. ANDREWS
2d Hand Store. 251 N. Clark St., Chicago, Ill.
Specialty of Full Dress Suits and Tuxedos.
LADIES' STREET AND STAGE GOWNS.
Large Stock Prince Albert and English Walking Suits.

FRANCESCA TEXTOR
(of the late firm of VAN HORN & TEXTOR)
is now carrying on the business of
Theatrical and Historical Costumer, Etc.
240 WEST 45th STREET, NEW YORK CITY
Fancy Costumes Made to Order for All Occasions. Amateur Plays Artistically and Correctly Costumed. Everything for Sale or Hire. TEL. 4355 BRYANT.

AT A SACRIFICE
several exceptionally handsome Evening and Dinner Gowns and Wraps suitable for high-class Theatrical Wardrobe. MME. NAFFAL, 748 Sixth Ave.

Second-Hand Dresses and Furs
233 State St. BARNETT Chicago

WIG Real Hair, Crep Wig, $1; Gown, 75c.; Negro, 25c.; Dress Wig, $1.50; Imp. Bald, $1.50; Sembrette, $1.50 and $2.00. Paper Mache Heads, Helmets, etc. KLIPPERT, Mfr., 242 6th Ave., New York.

ELLIOTT, MAXINE (G. J. Appleton, mgr.): Denver, Colo., 13-18.
EVERYWOMAN (Henry W. Savage, mgr.): Baltimore, Md., 13-18; Washington, D. C., 20-25.
EXCUSE ME (Henry W. Savage, mgr.): New York city, Feb. 13—indefinite.
FAIRBANKS, DOUGLAS (Wm. A. Brady, mgr.): Chicago, Ill., Feb. 7—indefinite.
FATHER AND THE BOYS: Miles City, Mont., 15; Billings 16, Livingston 17, Bozeman 18, Butte 19, Anaconda 20, Great Falls 21, Helena 22, Missoula 23, Spokane, Wash., 24, 25.
FAVERSHAM, WILLIAM (Frank Wilstach, mgr.): New York city Jan. 16-Feb. 25.
FINAL SETTLEMENT (Monte Thompson, mgr.): Port Hope, Ont., 15, Cobourg 16, Kingston 18, Renfrew 20, Pembroke 21, North Bay 22.
FIRING LINE (Delamater and Norris, mgrs.): Troy, Ala., 15, Andalusia 16, Evergreen 17, Pensacola, Fla., 18.
FISKE, MRS. (Harrison Grey Fiske, mgr.): Hartford, Conn., 15, New Britain 16, Springfield, Mass., 17, Worcester 18, Baltimore, Md., 20-25.
FLAMING ARROW (E. F. Kreyer, mgr.): Salem, N. J., 15, Millville 16, Lakewood 17.
FORTUNE HUNTER (Cohan and Harris, mgrs.): Philadelphia, Pa., 6-25.
FORTUNE HUNTER (Cohan and Harris, mgrs.): Toledo, O., 13-18.
GAMBLERS (Authors' Production Co., mgrs.): New York city Oct. 31—indefinite.
GENTLEMAN FROM MISSISSIPPI (Wm. A. Brady, mgr.): Seattle, Wash., 12-18.
GEORGE, GRACE (Wm. A. Brady, mgr.): Milwaukee, Wis., 16-18.
GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 4—indefinite.
GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): New York city Sept. 19—indefinite.
GILLETTE, WILLIAM (Charles Frohman, mgr.): Chicago, Ill., Feb. 6-March 4.
GILMORE, BARNEY (Geo. A. Quinn, mgr.): St. Joseph, Mo., 12-15, Omaha, Neb., 16-18.
GIRL AND THE DETECTIVE: Philadelphia, Pa., 13-18.
GIRL AND THE OUTLAW (R. J. Riddell, mgr.): Elkhart, Ind., 15, Warsaw 16, Marion 18, Alexandria 20, Tipton 21, Muncie 22, New Castle 23, Hagerstown, Md., 24.
GIRL AND THE RANGER (J. A. Norman, prop.): Robinson, Kan., 15, Merrill 16, Hiawatha 17, Falls City, Neb., 18.
GIRL FROM RECTOR'S (A. H. Woods, mgr.): Brooklyn, N. Y., 13-18.
GIRL FROM RECTOR'S (Albert Hoogs, mgr.): Austin, Tex., 15, San Antonio 16, Waco 17, Dallas 18, Ft. Worth 20, McAlester, Okla., 21, Muskogee 22, Tulsa 23, Guthrie 24, El Reno 25, Oklahoma City 26.
GIRL IN THE TAXI (A. H. Woods, mgr.): Oakland, Cal., 13-18.
GIRL IN THE TAXI (A. H. Woods, mgr.): Fall River, Mass., 17, 18.
GIRL IN THE TAXI (A. H. Woods, mgr.): Durham, N. C., 15, Salisbury 16, Columbia, S. C., 17, Charleston 18, Savannah, Ga., 20, Cordele 21, Montgomery, Ala., 22, Salem 23.
GIRLS (Messrs. Shubert, mgrs.): Kansas City, Mo., 12-18.
GLASER, VAUGHAN (Vaughan Glaser, mgr.): Columbus, O., 13-18, Philadelphia, Pa., 20-25.
GRAUSTARK (Central; Baker and Castle, mgrs.): Watkins, N. Y., 15, Wellsboro, Pa., 16, Dansville, N. Y., 17, Hornell 18, Andover 20, Wellsville 21, Olean 22, Meadville, Pa., 23, Oil City 24, Franklin 25.
GRAUSTARK (Eastern; Baker and Castle, mgrs.): Tecumseh, Mich., 15, Morenci 16, Jonesville 17, Lansing 18, Grand Rapids 19-22, Kendallville, Ind., 23, Bryan, O., 24, Angola, Ind., 25, Ft. Wayne 26.
GRAUSTARK (Western; Baker and Castle, mgrs.): Nashville, Tenn., 13-18, Chattanooga 20-25.
GREET PLAYERS (Ben Greet, mgr.): Hartford, Conn., 17, 18, Albany, N. Y., 20-25.
GREY, KATHERINE, AND WILLIAM DESMOND (J. C. Williamson, Ltd., mgrs.): Gisborne, New Zealand, 15-18, Auckland 20-March 11.
HACKETT, JAMES K. (Wm. A. Brady, mgr.): Memphis, Tenn., 16-18.
HANS HANSON (Louis Reis, mgr.): Whitney, Tex., 15, Mart 16, Calvert 17, Groesbeck 18.
HARNED, VIRGINIA (A. J. Aylesworth, mgr.): Memphis, Tenn., 15, Little Rock, Ark., 16, Pine Bluff 17, Shreveport, La., 18, Lake Charles 20, Beaumont, Tex., 21, Galveston 22, 23, Houston 24, 25.
HIGGINS, DAVID (E. D. Stair, mgr.): Cleveland, O., 13-18, Elyria 20, Fremont 21, Monroeal, Mich., 22.
HILLIARD, ROBERT (Frederic Thompson, mgr.): Washington, D. C., 13-18.
HODGE, WILLIAM (Liebler and Co., mgrs.): Philadelphia, Pa., Nov. 14—indefinite.
HOUSE OF A THOUSAND CANDLES (Sim Allen, mgr.): Lincoln, Ill., 15.
HOUSE WITH THE GREEN SHUTTERS: Rochester, N. Y., 16-18.
HUMAN HEARTS (Southern; C. R. Reno, mgr.): Knoxville, Tenn., 16.
ILLINGTON, MARGARET (Edward W. Elsner, mgr.): Toronto, Ont., 13-18, Montreal, P. Q., 20-25.
JESSE JAMES (J. W. Brownlee, mgr.): Mt. Carmel, Pa., 15, Shamokin 16, Sunbury 17, Ashland 18, Bloomsburg 20, Berwick 21.
JIM AND THE RINGER (A. Villair, mgr.): Mineral City, O., 20, Salineville 21, Carrollton 22, Amsterdam 24.
KALICH, BERTHA (Messrs. Shubert, mgrs.): Rochester, N. Y., 13-15.
KOLKER, HENRY (Henry W. Savage, mgr.): Chicago, Ill., Jan. 1—indefinite.
LACKAYE, WILTON (L. S. Sire, mgr.): Baltimore, Md., 13-15.
LEIGH, BERT (Ernest Latimore, mgr.): Cisco, Tex., 15, Stephensville 16, Comanche 17, Coleman 18.
LIGHT ETERNAL (Rice, Stair and Havlin, mgrs.): Jersey City, N. J., 13-18, Paterson 20-25.
LILY, THE (David Belasco, mgr.): Cincinnati, O., 13-18, Indianapolis, Ind., 20-22, Louisville, Ky., 23-25.
LION AND THE MOUSE (United Play Co., Inc., mgrs.): Mason City, Ia., 15, Algona 16, Ames 17, Boone 18, Des Moines 19-21.
LION AND THE MOUSE (W. M. Hale, mgr.): Joplin, Mo., 15, Ft. Scott, Kan., 16, Pittsburg 17, Springfield, Mo., 18, St. Louis 19-25.
LORIMER, WRIGHT (Wm. A. Brady, mgr.): Columbus, O., 13-18, Indianapolis, Ind., 20-25.
MACAULEY, WILLIAM (James A. Felts, mgr.): Clarksville, Tex., 15, Texarkana 16, Batesville, Ark., 21, Newport 22, Jonesboro 23, Poplar Bluff, Mo., 25, Charleston 28.
MADAME X (Eastern; Henry W. Savage, mgr.): Boston, Mass., Dec. 12—indefinite.
MADAME X (Southern; Henry W. Savage, mgr.): Mitchell, S. D., 15, Sioux Falls 16, Mason City, Ia., 17, La Crosse, Wis., 18, Winona, Minn., 20, Red Wing 21, Eau Claire, Wis., 22, Wausau 23, Green Bay 24, Oshkosh 25.

MADAME X (Western; Henry W. Savage, mgr.): Houston, Tex., 13-16, Galveston 17, Beaumont 18, Shreveport, La., 19, 20, Texarkana, Ark., 21, Pine Bluff 22, Hot Springs 23, Little Rock 24, 25.
MAN OF THE HOUR (C. M. Haney, mgr.): Philadelphia, Pa., 13-18.
MAN ON THE BOX (H. C. Pierce, mgr.): Wallace, Ida., 15, Spokane, Wash., 16, 17, Dayton 18.
MAN ON THE BOX (E. E. Trousdale, mgr.): Crawfordsville, Ind., 15, Elwood 16, Alexandria 17, Anderson 18, Connersville 20, Shelbyville 21, Greensburg 22, Columbus 23, Seymour 24, Bedford 25.
MANN, LOUIS (Wm. A. Brady, mgr.): Indianapolis, Ind., 13-15.
MEADE, DWIGHT (Gilson and Bradfield, mgrs.): El Campo, Tex., 15, Bay City 17, Wharton 18, Bastrop 21, Elgin 22, Granger 23, Temple 24, Killeen 25, Marble Falls 28.
MEEHAN, JOHN (Monte Thompson, mgr.): Portsmouth, O., 15, Wellston 18, Chillicothe 19, Wilmington 20, Springfield 22, Lancaster 25.
MELVILLE, ROSE (A. R. Sterling, mgr.): Richmond, Va., 13-18, Norfolk 20-25.
MILLER, HENRY (Henry Miller Co., mgr.): New York city Jan. 9—indefinite.
MISSOURI GIRL (Eastern; F. W. Richardson, mgr.): Marshalltown, Ia., 15.
MISSOURI GIRL (Joseph Rith, mgr.): Danville, Ky., 15, Middlesboro 16, Jellico, Tenn., 17, Coal Creek 18, Rockwood 20, Dayton 21, So. Pittsburg 22, Tullahoma 23, Murfreesboro 24, Lebanon 25.
MONTANA (Henry Etzel, mgr.): Peru, Ind., 15, Indianapolis 16-18, Ottawa, Ill., 19, Streator 20, Lincoln 21, Bloomington 22, Decatur 23, Springfield 24, 25.
MOTHER (William A. Brady, mgr.): New York city 13-18.
MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Chicago, Ill., 12-18.
NAZIMOVA, MME. ALLA (Messrs. Shubert, mgrs.): Kansas City, Mo., 13-18.
NIGGER (Wm. A. Brady, Ltd., mgrs.): Grand Junction, Colo., 15, Leadville 16, Salida 17, Canon City 18.
NIGGER (Wm. A. Brady, mgr.): Buffalo, N. Y., 13-18.
NO MOTHER TO GUIDE HER: Boston, Mass., 13-18.
O'HARA, FISKE (Al. McLean, mgr.): Minneapolis, Minn., 12-18, Austin 20, Mason City, Ia., 21, Des Moines 22, Ottumwa 23, Hannibal, Mo., 24, Moberly 25.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Brooklyn, N. Y., 13-18.
OLD HOMESTEAD (Frank Thompson, mgr.): Louisville, Ky., 13-18, Cleveland, O., 20-25.
OLD HOMESTEAD (Frank Thompson, mgr.): Trenton, Can., 15, Picton 16, Cobourg 17, Peterboro 18, Port Hope 20, Oshawa 21, Lindsay 22, Midland 23, Barrie 24, Collingwood 25.
OLE OLSON (J. H. Hewitt, mgr.): Silver City, N. Mex., 17, Deming 18, El Paso, Tex., 19, 20.
OUR VILLAGE POSTMASTER (W. R. Leonard, mgr.): Sanborn, Ia., 15, Royal 16, Pocahontas 17, Ida Grove 18.
OVER NIGHT (Wm. A. Brady, mgr.): New York city Jan. 2—indefinite.
PAID IN FULL (Central; United Play Co., Inc., mgrs.): Pittsburg, Kan., 15, Parsons 16, Independence 17, Coffeyville 18, Cherryvale 20, Arkansas City 21, Winfield 22, Wichita 23, Salina 24, McPherson 25.
PAID IN FULL (Wagenhals and Kemper, mgrs.): Louisville, Ky., 13-18, Cincinnati, O., 19-25.
PAID IN FULL (H. M. Horkheimer, mgr.): Sault Ste. Marie, Can., 15.
PAIR OF COUNTRY KIDS (H. W. Link, mgr.): La Belle, Mo., 14, Queen City 15, Novinger 17, Trenton 18, Bedford, Ia., 20, Hopkins, Mo., 21, Clarinda, Ia., 23, Corning 24, Creston 25, Osceola 28.
PECK'S BAD BOY (Benner and Cutter, mgrs.): Crown Point, Ind., 15, Rensselaer 16, La Fayette 17, Champaign, Ill., 18.
POLLY OF THE CIRCUS (Frederic Thompson, mgr.): Omaha, Neb., 12-15.
POMANDER WALK (Liebler and Co., mgrs.): New York city Dec. 20—indefinite.
PORT OF MISSING MEN (Rowland and Gaskill, mgrs.): Indianapolis, Ind., 13-15, Toledo, O., 16-18, Dayton 23-25.
POYNTER, BEULAH (Harry J. Jackson, mgr.): Newark, N. J., 13-18, Brooklyn, N. Y., 20-25.
PRINCE OF HIS RACE (Oscar Graham, mgr.): Marlow, Okla., 15, Comanche 16, Waurika 17, Ryan 18, Lawton 19, Altus 20.
QUEEN OF THE HIGHWAY (Morrison and Hefferlin, mgrs.): St. Louis, Mo., 12-18.
REBECCA OF SUNNYBROOK FARM (Klaw and Erlanger, mgrs.): New York city Oct. 3—indefinite.
ROBERTSON, FORBES (Messrs. Shubert, mgrs.): Chicago, Ill., Jan. 23—indefinite.
ROBSON, MAY (L. S. Sire, mgr.): St. Paul, Minn., 12-18.
ROSARY (No. 2; Rowland and Clifford, mgrs.): Pittsburgh, Pa., 13-18, McKeesport 20, Charleroi 21, Uniontown 22, Connellsville 23, Scottdale 24, Latrobe 25.
ROSARY (Rowland and Clifford, Inc., mgrs.): Boston, Mass., Dec. 26—indefinite.
ROSARY (Rowland and Clifford, Inc., mgrs.): Ashland, O., 15, Galion 16, Bucyrus 17, Canton 18.
ROSARY (Southern; Rowland and Clifford, Inc. mgrs.): Chattanooga, Tenn., 13-18, Knoxville 20-25.
ROUND UP (E. J. Cohn, mgr.): Chicago, Ill., 5-18.
ROYAL SLAVE (Geo. H. Bubb, mgr.): Clinton, Mo., 15, Sedalia 16, Fulton 17, Jefferson City 18, Washington 19, Festus 20, De Soto 21, Bonne Terre 22, Desloge 23, Elvius 24, St. Marys 25, Ste. Genevieve 26.
RUSSELL, LILLIAN (Joseph Brooks, mgr.): Montgomery, Ala., 15, Birmingham 16, Nashville, Tenn., 17, 18, Knoxville 20, Chattanooga 21, Atlanta, Ga., 22, Macon 23, Jacksonville, Fla., 24, Savannah, Ga., 25.
ST. ELMO (Central; United Play Co., Inc., mgrs.): Conway, Ark., 15, Newport 17, Batesville 18, Jonesboro 20, Walnut Ridge 21, Corning 22, Paragould 23, Blytheville 24, Harrisburg 25, Mariana 27.
ST. ELMO (Glaser and Stair, mgrs.): St. Louis, Mo., 12-18, Chicago, Ill., 19-March 4.
SCOTT, CYRIL (Messrs. Shubert, mgrs.): Springfield, Mass., 18.
SEARS, ZELDA (L. C. Wiswell, mgr.): Columbus, O., 13-18.
SENTIMENTAL SALLY (Charles Dillingham, mgr.): Chicago, Ill., Dec. 26—indefinite.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): Philadelphia, Pa., 6-18.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): Seattle, Wash., 12-18.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): Taylor, Tex., 15, Bryan 16, Corsicana 17.
SHEA, THOMAS E. (A. H. Woods, mgr.): Harrisburg, Pa., 13-18, Brooklyn, N. Y., 20-March 4.
SILVER THREADS (Joe Lane, mgr.): Albany, Ore., 15, Eugene 16, Silverton 17, Salem 18, Portland 19-25.
SINS OF THE FATHER (George H. Brennan, mgr.): Clarksville, Tex., 15, Ft. Worth 16-18.
SIS PERKINS (C. Jay Smith, mgr.): Martinsville, Ind., 15, Linton 16, Bloomfield 17, Owensboro, Ky., 18, Evansville, Ind., 19, Petersburg 20, Hymera 21, Palestine, Ill., 22, Oblong 23, Carmi 24, Henderson, Ky., 25.
SKINNER, OTIS (Charles Frohman, mgr.): New York city Jan. 24-Feb. 18.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert, mgrs.): Pittsburgh, Pa., 13-18.
SPENDTHRIFT (Frederic Thompson, mgr.): Boston, Mass., 20-March 4.
SPOONER, CECIL (Blaney-Spooner Co., mgrs.): Chicago, Ill., 6-18.
SQUAW MAN (Willis Amusement Co., mgrs.): Americus, Ga., 15, Macon 16, War Cross 17.
SQUAW MAN (Western; H. E. Pierce, mgr.): Modesto, Cal., 15, Merced 16, Fresno 17, Visalia 18, Coalinga 19, Hanford 20.
STAHL, ROSE (Henry B. Harris, mgr.): Buffalo, N. Y., 13-18, Columbus, O., 20, 21.
STARR, FRANCES (David Belasco, mgr.): Pittsburgh, Pa., 13-18, Brooklyn, N. Y., 20-25.
THIEF (Eastern; G. A. Sullivan, mgr.): Ashtabula, O., 15, Oil City, Pa., 17, Meadville 18.
THAIS (Jos. M. Galtes, mgr.): Philadelphia, Pa., 13-25.
THIEF (A. H. Woods, mgr.): New Orleans, La., 12-18.
THIEF (Western; H. A. Bailey, mgr.): Vincennes, Ind., 15, Princeton 16, Owensboro, Ky., 17, Henderson 18, Hopkinsville 20, Princeton 21, Paducah 22, Cairo, Ill., 23, Olney 24, Centralia 25, Alton 26.
THREE WEEKS (Leigh Morrison, mgr.): Buffalo, N. Y., 13-18.
THROUGH DEATH VALLEY (C. L. Crane, mgr.): Dayton, O., 13-15, Indianapolis, Ind., 16-18.
TO SERVE THE CROSS (Mittenthal Brothers, mgrs.): Montreal, P. Q., 13-18.
TRAVELING SALESMAN (Henry B. Harris, mgr.): New York city 13-18.
UNCLE TOM'S CABIN (Al. W. Martin's; mgr.): Philadelphia, Pa., 13-18, Wilkes-Barre 20-22, Scranton 23-25.
UNCLE TOM'S CABIN (Leon Washburn, mgr.): Norwich, N. Y., 15.
UNCLE TOM'S CABIN (Western; Al. W. Martin's): Shenandoah, Pa., 15, Lewistown 16, Huntingdon 17, Johnstown 18.
VIRGINIAN (Kirke La Shelle Co., mgrs.): Denver, Colo., 12-18.
VON POSSART, ERNST (Gustav Amberg, mgr.): Brooklyn, N. Y., 13-18.
WALDMANN, EDUARD (J. J. Morrison, mgr.): Waterville, N. Y., 15, Norwich 16, Walton 17, Hamilton 18.
WALSH, BLANCHE (A. H. Woods, mgr.): Milwaukee, Wis., 12-15, Peoria, Ill., 16, Bloomington 17, Lafayette, Ind., 18, Champaign, Ill., 20, Decatur 21, Springfield 22, Anderson, Ind., 23, Indianapolis 24, 25.
WARFIELD, DAVID (David Belasco, mgr.): Chicago, Ill., Feb. 6—indefinite.
WARNER, H. B. (Liebler and Co., mgrs.): Cincinnati, O., 12-18.
WARNING, THE (Messrs. Shubert, mgrs.): Chicago, Ill., Jan. 30—indefinite.
'WAY DOWN EAST (Wm. A. Brady, mgr.): New York city Jan. 23—indefinite.
WHITE CAPTIVE: Detroit, Mich., 12-18.
WHITE SQUAW (Louis F. Werba, mgr.): Bay City, Mich., 15, Owosso 16, Lansing 17, Adrian 18, Benton Harbor 19, Elkhart, Ind., 20, South Bend 21, Kalamazoo, Mich., 22, Grand Rapids 23-25.
WILSON, AL. H. (Sidney R. Ellis, mgr.): Oil City, Pa., 15, Beaver Falls 16, Canton, O., 17, Elyria 18, Toledo 19-25.
WILSON, FRANCIS (Charles Frohman, mgr.): Chicago, Ill., 6-18, Kansas City, Mo., 20-25.
WOLF (Stair and Havlin, mgrs.): Chicago, Ill., 5-18, St. Paul, Minn., 19-25.
WOLF (Eastern; Tom Morrow, mgr.): Monessen, Pa., 15, Connellsville 16, Vandergrift 17, Tarentum 18.
ZEBRA (Charles Frohman, mgr.): New York city Feb. 13—indefinite.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 29—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 29—indefinite.
ARCADE: Newark, N. J., Jan. 9—indefinite.
ASSOCIATED PLAYERS (Eugene Powers, mgr.): Little Rock, Ark., Jan. 9—indefinite.
AUDITORIUM (Geo. L. Laske, mgr.): Kansas City, Mo., Nov. 6—indefinite.
AVERY STRONG (Monte Thompson, mgr.): New Bedford, Mass., Jan. 18—indefinite.
BAKER (George L. Baker, mgr.): Spokane, Wash., Sept. 4—indefinite.
BAKER (George L. Baker, mgr.): Seattle, Wash.—indefinite.
BAKER (George L. Baker, mgr.): Portland, Ore., Nov. 20—indefinite.
BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Providence, R. I., Nov. 14—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BENTON (Geo. R. Benton, mgr.): Indianapolis, Ind., Sept. 5—indefinite.
BIJOU (Pawtucket, R. I., Aug. 8—indefinite.
BIJOU (Klimt and Gazzolo, mgrs.): Chicago, Ill., July 3—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BOSTON PLAYERS (George C. Wilson, mgr.): Baltimore, Md., Nov. 21—indefinite.
BUCHANAN, LORRAINE: Ft. Worth, Tex., Jan. 16—indefinite.
BUNTING, EMMA (Russell and Drew, mgrs.): Seattle, Wash., Dec. 18—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
BURTON (Chas. A. De Vonde, mgr.): Louisville, Ky.—indefinite.
CASINO: Zanesville, O.—indefinite.
COLLEGE (T. C. Gleason, mgr.): Chicago, Ill., Nov. 7—indefinite.
CONNESS AND EDWARDS: Wilmington, Del.—indefinite.
CORNELL, HARRY (J. W. Gillette, mgr.): Butte, Mont., Feb. 13—indefinite.
CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 29—indefinite.
CRESCENT (Stephen Steinach, mgr.): Mt. Vernon, N. Y., Jan. 16—indefinite.
CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 5—indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 5—indefinite.
DOMINION PLAYERS (W. R. Lawrence, mgr.): Winnipeg, Man.—indefinite.
D'ORMOND-FULLER (John D'Ormond, mgr.): Joplin, Mo., Dec. 11—indefinite.
EMERY (Edwin T. Emery, mgr.): San Jose, Cal., Jan. 1—indefinite.
EMPIRE (Monte Thompson, mgr.): Holyoke, Mass.—indefinite.
FORBES (Gus A. Forbes, mgr.): Stamford, Conn., Nov. 28—indefinite.
FORREAUGH (George Fish, mgr.): Cincinnati, O., Sept. 18—indefinite.
GAGNON-POLLOCK: Houston, Tex., Dec. 25—indefinite.
GARRICK: Grand Rapids, Mich., Aug. 21—indefinite.
GARRICK (M. Emerson, mgr.): Salt Lake City, U., Sept. 4—indefinite.
GERMAN: Cincinnati, O., Oct. 2—indefinite.
GERMAN: Milwaukee, Wis., Sept. 25—indefinite.
GERMAN (Mrs. F. Welb, mgr.): St. Louis, Mo., Oct. 2—indefinite.
GERMAN (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 24—indefinite.
GERMAN (Theodore Burgarth, mgr.): New York city Sept. 24—indefinite.
GIRTON: San Francisco, Cal.—indefinite.
GOTHAM: Brooklyn, N. Y.—indefinite.
GRAND: Ottawa, Ont., Dec. 25—indefinite.
GRAND (M. Keeney, mgr.): Reading, Pa., Oct. 24—indefinite.
GRAY, MARIE: Henderson, Ky., Dec. 12—indefinite.
HATHAWAY'S: Lowell, Mass., Feb. 1—indefinite.
HATHAWAY'S (Monte Thompson, mgr.): Brockton, Mass.—indefinite.
HAYWARD, GRACE, ASSOCIATE PLAYERS: Oak Park, Ill.—indefinite.
HOLLINGSWORTH TWINS (Lew Gleason, mgr.): Jersey City, N. J., Oct. 1—indefinite.
HORNE'S (F. P. Horne, mgr.): Akron, O.—indefinite.
IMPERIAL: St. Louis, Mo., Jan. 1—indefinite.
IMPERIAL THEATRE (Klimt and Gazzolo, mgrs.): Chicago, Ill., Dec. 26—indefinite.
INDIANA: South Bend, Ind., Sept. 4—indefinite.
KEITH'S (James E. Moore, mgr.): Portland, Me.—indefinite.
KING, JOSEPH (King and Seymour, mgrs.): Chester, Pa., Jan. 30—indefinite.
LAWRENCE (Del S. Lawrence, mgr.): Spokane, Wash., Dec. 25—indefinite.
LEWIS-OLIVER: Manitowoc, Wis., 3-Feb. 25.
LORCH, THEODORE: Oklahoma City, Okla.—indefinite.
LYCEUM (Louis Phillips, mgr.): Brooklyn, N. Y.—indefinite.
LYRIC: Lincoln, Neb., Aug. 29—indefinite.
LYRIC: Minneapolis, Minn.—indefinite.
MAJESTIC THEATRE (C. P. Farrington, mgr.): Schenectady, N. Y., Nov. 12—indefinite.
MARLOWE (Chas. B. Marvin, mgr.): Chicago, Ill.—indefinite.
MAXWELL: Superior, Wis.—indefinite.
MOREY (Le Comte and Fleecher's): Des Moines, Ia.—indefinite.
MORRISON, LINDSAY: Lynn, Mass.—indefinite.
MORRIS-THURSTON (Wm. B. Morris, mgr.): Milwaukee, Wis.—indefinite.
MOZART THEATRE (Stanford and Western, mgrs.): Elmira, N. Y., Jan. 23—indefinite.
NATIONAL: Quebec, Can.—indefinite.
NATIONAL: Montreal, P. Q., Aug. 15—indefinite.
NEW CRITERION (Klimt and Gazzolo, mgrs.): Chicago, Ill., Aug. 14—indefinite.
NESBITT PLAYERS (D. M. Caufman, mgr.): Wilkes-Barre, Pa., Dec. 26—indefinite.
NEW THEATRE (Winthrop Ames, director): New York city Dec. 19—indefinite.
NORTH BROS. (North Bros., mgrs.): Topeka, Kan., Aug. 29—indefinite.
NORTH BROS. (Frank North, mgr.): Oklahoma City, Okla., Sept. 18—indefinite.
OPERA HOUSE PLAYERS: Paterson, N. J.—indefinite.
ORPHEUM PLAYERS (Grant Laferty, mgr.): Philadelphia, Pa.—indefinite.
PARTELLO (W. A. Partello, mgr.): Calgary, Alta., Can.—indefinite.
PAYCEN (E. S. Lawrence, mgr.): Toledo, O., Aug. 28—indefinite.
PAYTON (Corse Payton, mgr.): Hoboken, N. J., Aug. 29—indefinite.
PAYTON'S LEE AVE. (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 29—indefinite.
PEOPLE'S: Chicago, Ill., Dec. 26—indefinite.
POLI (S. Z. Poli, mgr.): Norwich, Conn., Dec. 12—indefinite.
POLI (S. Z. Poli, mgr.): Scranton, Pa., Nov. 21—indefinite.
PRINCESS: Des Moines, Ia., Aug. 28—indefinite.
PRINCESS: Davenport, Ia.—indefinite.
REVIER (Harry Revier, mgr.): Salt Lake City, U., Dec. 19—indefinite.
ROBYNS (William Robyns, mgr.): Auburn, N. Y., Feb. 6—indefinite.
SCHULTZ (Raab and Keller, mgrs.): Zanesville, O., Oct. 31—indefinite.
SHERMAN: Elgin, Ill.—indefinite.
SPOONER, EDNA MAY (Mary Gibbs Spooner, mgr.): Jersey City, N. J., Oct. 1—indefinite.
STERLING PLAYERS (Jack Simmons, mgr.): Detroit, Mich.—indefinite.
TEMPLE PLAYERS: Camden, N. J.—indefinite.
THOMPSON AND WOODS: Brockton, Mass., Dec. 26—indefinite.
TRAHERN (Al. Trahern, mgr.): Nashville, Tenn., Jan. 30—indefinite.
TREMONT: New York city—indefinite.
TROUSDALE, BOYD B.: Cedar Rapids, Ia.—indefinite.
TURNER, CLARA (W. F. Barry, mgr.): Milwaukee, Wis.—indefinite.
VAN DYKE-EATON (H. W. Van Dyke, mgr.): Milwaukee, Wis.—indefinite.
WARBURTON (Jack Warburton, mgr.): Battle Creek, Mich., Jan. 23—indefinite.
WOLFE, JANE (J. A. Wolfe, mgr.): Wichita, Kan.—indefinite.
WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., Aug. 27—indefinite.

TRAVELING STOCK COMPANIES

BAIRD, GRACE (Dave E. Curts, mgr.): Racine, Wis., 13-18.
BUCKLEY, LOUISE (Harry Hamilton, mgr.): Prescott, Ariz., 5-18, Wilson 19-25.
CARROLL COMEDY (Ion Carroll, mgr.): Uhrichsville, O., 13-18.
CHAMPLIN (Chas. K. Champlin, mgr.): Annapolis, Md., 13-18.
CHICAGO STOCK (Chas. H. RossKam, mgr.): Danbury, Conn., 13-18, Poughkeepsie, N. Y., 20-25.
CHOATE DRAMATIC (Harry Choate, mgr.): Nanvoo, Ill., 13-18.
CULHANE'S COMEDIANS (Will E. Culhane, mgr.): Mayfield, Ky., 13-18, Jackson, Tenn., 20-25.
CULHANE'S COMEDIANS (Maclyn Allyn, mgr.): Greenville, O., 13-18, Defiance 20-25.
CULHANE'S COMEDIANS (Geo. Penrose, mgr.): Sullivan, Ind., 13-18, Robinson, Ill., 20-25.
CULHANE'S COMEDIANS (Wm. H. Chase, mgr.): Logansport, Ind., 13-18, Kokomo 20-25.
CUTTER (A. O. White, mgr.): Jackson, Mich., 13-18.
D'ARMOND SISTERS (G. E. Dawson, mgr.): Tyler, Tex., 13-18.
DE LACY, LEIGH (Monte Thompson, mgr.): Fitchburg, Mass., 13-18, Meriden, Conn., 20-March 4.
DOUGHERTY (J. Dougherty, mgr.): Billings, Mont., 5-18.
ECKHARDT'S IDEALS (Oliver J. Eckhardt, mgr.): Watertown, S. D., 13-15, Huron 16-18, Pierre 20-25.
GEORGE, GLADYS (Joseph H. Benner, mgr.): Hamilton, O., 13-18.

GORDINIER BROTHERS: Albia, Ia., 13-15.
GRAYCE, HELEN (N. Appell, mgr.): Olean, N. Y., 13-15, Jamestown 20-25.
HALL, DON C. (Don C. Hall, mgr.): Janesville, Wis., 13-15, Beloit 20-25.
HICKMAN-BESSEY (Jas. D. Proudlove, mgr.): Bloomington, Ill., Feb. 6—indefinite.
HILLMAN'S (F. P. Hillman, mgr.): Elwood, Ind., 13-15, Rustic 16-18.
HILLMAN'S IDEAL (Lucy M. Hayes, mgr.): Kensington, Kan., 13-15.
KEITH (Cam P. Keith, mgr.): Alexandria, Ind., 13-15, Peru 20-25.
KING AND LYNN: St. Johnsbury, Vt., 13-15, Barre 20-25.
KLARK, GLADYS (J. E. Balfour, mgr.): Willimantic, Conn., 16-18.
LA PORTE, MAE (Joe McEnroe, mgr.): Huntington, Ind., 13-15, Charleston, W. Va., 20-25.
LOOKES, THE: Logan, Kan., 13-15, Kirwin 16-18.
LONG (Frank E. Long, mgr.): Harvard, Ill., 13-15.
LYCEUM COMEDY (Kemble and Sinclair, mgrs.): Lebanon, Ky., 13-15.
MANHATTAN (C. W. Russell, mgr.): Mankato, Minn., 14-15.
MOCK SAD ALLI (J. Wallace, mgr.): Lansing, Ia., 13-15.
MOREY (Le Comte and Flescher's): Cordell, Okla., 13-18, Hobart 20-25.
PERRY, AUGUSTA (Walter Downing, mgr.): Haverhill, Mass., 6-18.
PICKERTS, FOUR (Willis Pickert, mgr.): Miami, Fla., 6-25.
RICHARDSON AND LEWIS: Missoula, Mont., 1-18.
STERLING (Sterling and Wilson, mgrs.): Muncie, Ind., 13-18.
TAYLOR (H. W. Taylor, prop.): Dover, N. H., 13-18, Ipswich, Mass., 20-25.
TEMPEST (J. L. Tempest, mgr.): Hawley, Pa., 13-18.
WOODS SISTERS: Corpus Christi, Tex., 13-15, Laredo 16-18, Pearsall 20-22, Seguin 23-25, New Braunfels 26.
YALE STOCK (Monte Thompson, mgr.): Naugatuck, Conn., 13-15, So. Manchester 16-18.

OPERA AND MUSICAL COMEDY

ABORN GRAND OPERA (Messrs. Aborn, mgrs.): Indianapolis, Ind., 13-18.
ALMA, WHERE DO YOU LIVE? (Joseph M. Weber, mgr.): New York city Sept. 29—indefinite.
ARCADIANS (Charles Frohman, mgr.): Minneapolis, Minn., 12-18.
ARCADIANS (Charles Frohman, mgr.): San Francisco, Cal., 13-25.
BAILEY AND AUSTIN (Messrs. Shubert, mgrs.): Detroit, Mich., 13-15.
BERNARD, SAM (Messrs. Shubert, mgrs.): Boston, Mass., 5-18.
BLACK PATTI (R. Voelckel, mgr.): Atlanta, Ga., 13-15, Greenville, S. C., 16, Asheville, N. C., 17, Salisbury 18, Danville, Va., 20, Greensboro, N. C., 21, Winston-Salem 22, Durham 23, Roanoke, Va., 24, Lynchburg 25.
BOHEMIAN GIRL (Messrs. Aborn, mgrs.): Louisville, Ky., 13-18.
BOSTON GRAND OPERA (Henry Russell, mgr.): Boston, Mass., Nov. 7—indefinite.
BROKEN IDOL (Dave Seymour, mgr.): Cheyenne, Wyo., 15, No. Platte, Neb., 16, Gothenburg 17, Hastings 18, York 20, Lincoln 21, 22, Beatrice 23, St. Joseph, Mo., 24, Topeka, Kan., 25.
BUSTER BROWN (Buster Brown Amusement Co., mgrs.): Selma, Ala., 14, Mobile 15, 16, Gulfport, Miss., 17, Hattiesburg 18, New Orleans, La., 19-25, Baton Rouge 26.
CAHILL, MARIE (Daniel V. Arthur, mgr.): Philadelphia, Pa., 13-25.
CARLE, RICHARD (Frazee and Lederer, mgrs.): Rochester, N. Y., 13-15.
CAT AND THE FIDDLE (Chas. A. Sellon, mgr.): Chicago, Ill., 12-18, Hammond, Ind., 19, Joliet, Ill., 20, Aurora 21, Kenosha, Wis., 22, Janesville 23, Madison 24, Red Wing, Minn., 25, Winona 26.
CHICAGO GRAND OPERA: Baltimore, Md., Jan. 26—indefinite.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Cleveland, O., 13-18.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Los Angeles, Cal., 13-18.
CLIFFORD, BILLY "SINGLE" (Bob Le Roy, mgr.): Cincinnati, O., 12-18, Louisville, Ky., 19-25.
COW AND THE MOON (Chas. A. Sellon, mgr.): Columbia, S. C., 15, Sumter 16, Darlington 17, Wilmington, N. C., 18, Fayetteville 20, Rocky Mount 21, Wilson 22, Raleigh 23, Durham 24, Greensboro 25.
CURTIS COMEDY (Allen Curtis, mgr.): Denver, Colo., Dec. 25—indefinite.
DANIELS, FRANK (Chas. B. Dillingham, mgr.): Newark, N. J., 13-18.
DOLLAR PRINCESS (Charles Frohman, mgr.): Boston, Mass., Jan. 16—indefinite.
DOLLAR PRINCESS (Charles Frohman, mgr.): Memphis, Tenn., 13-18.
DRESSLER, MARIE (Lew Fields, mgr.): St. Louis, Mo., 12-18.
ELTINGE, JULIAN (A. H. Woods, mgr.): Boston, Mass., 6-25.
FOLLIES OF 1910 (Florence Ziegfeld, mgr.): Boston, Mass., Jan. 9—indefinite.
FOX, DELLA (Wallace and Perkins, mgrs.): Kansas City, Mo., 12-18.
FRENCH OPERA (Julius Lavolle, mgr.): New Orleans, La., Nov. 22—indefinite.
GIRL I LOVE (Harry Askin, mgr.): Chicago, Ill., Feb. 5—indefinite.
GIRL OF MY DREAMS (Jos. M. Gaites, mgr.): Providence, R. I., 13-18.
GLASER, LULU (Messrs. Shubert, mgrs.): Chicago, Ill., 13-25.
GUNNING, LOUISE (Messrs. Shubert, mgrs.): New York city Feb. 9—indefinite.
HAPPY HOOLIGAN (Gus Hill, mgr.): Chicago, Ill., 12-18.
HARTMAN, FERRIS: Los Angeles, Cal., Oct. 16—indefinite.
HEN-PECKS (Lew Fields, mgr.): New York city Feb. 4—indefinite.
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): New Orleans, La., 12-18.
HONEYMOON TRAIL (Fitzgerald and Kelly, mgrs.): Marysville, Kan., 15, Manhattan 16, Holton 17, Leavenworth 18, St. Joseph, Mo., 19, Trenton 20, Kirksville 21, Brookfield 22, Macon 23, Moberly 24, Hannibal 25, Quincy, Ill., 26.
HOPPER, DE WOLF (D. V. Arthur, mgr.): San Antonio, Tex., 15, Galveston 16, Houston 17, 18, New Orleans, La., 19-25.
INTERNATIONAL CUP, BALLET OF NIAGARA, AND THE EARTHQUAKE (Messrs. Shubert, mgrs.): New York city Sept. 5—indefinite.
ISLE OF SPICE (F. A. Wade, mgr.): Paris, Ill., 15, Brazil, Ind., 16, Shelbyville 17, Madison 18.
JANIS, ELSIE (Chas. Dillingham, mgr.): New York city Jan. 2—indefinite.
JAPANESE HONEYMOON (Burt Herbert, mgr.): Ocala, Fla., 15, Lakeland 16, Tampa 17, 18, Plant City 20, St. Petersburg 21, Bradentown 22, Arcadia 23, Bartow 24, Kissimmee 25.
JOLLY BACHELORS (Lew Fields, mgr.): Montreal, P. Q., 13-18, Brooklyn, N. Y., 20-25.
JUST OUT OF COLLEGE (Bothner and Campbell, mgrs.): Cordele, Ga., 15, Americus 16, Milledgeville 17, Augusta 18, Columbia, S. C., 20, Greenville 21, Spartanburg 22, Asheville, N. C., 23, Morristown, Tenn., 24, Knoxville 25.
JUVENILE BOSTONIANS (B. E. Lang, mgr.): Sault Ste. Marie, Mich., 10-15, Sault Ste. Marie, Ont., 16-18.
KATTIE-DID (Jos. M. Gaites, mgr.): Chicago, Ill., Feb. 12—indefinite.
KISSING GIRL: Cincinnati, O., 12-18.
LEWIS, DAVE (A. H. Shapiro, mgr.): Chicago, Ill., Feb. 12—indefinite.
LYONS, TOBY (Fred Mitchell, mgr.): Malone, N. Y., 15, Saranac Lake 16, Plattsburg 17, Burlington, Vt., 18.
MACDONALD, CHRISTIE (Werba and Luescher, mgrs.): New York city Dec. 26—indefinite.
McCOY, BESSIE (C. B. Dillingham, mgr.): Detroit, Mich., 13-18.
McFADDEN'S FLATS (Barton and Wiswell, mgrs.): Cleveland, O., 13-18, Washington, D. C., 20-25.
MADAME SHERRY (Co. A: Woods, Frazee and Lederer, props.): New York city Aug. 30—indefinite.
MADAME SHERRY (Western: Woods, Frazee and Lederer, props.): Denver, Colo., 13-19, Colorado Springs 20, Cheyenne, Wyo., 21, Salt Lake City 22-25.
MADAME SHERRY (Southern: Woods, Frazee and Lederer, props.): Atlanta, Ga., 15-18, Greenville 20, Columbia, S. C., 21, Augusta, Ga., 22, Charleston, S. C., 23, Savannah, Ga., 24, Jacksonville, Fla., 25, 26.
MADAME SHERRY (Eastern: Frazee and Lederer, mgrs.): Utica, N. Y., 15, 16, Gloversville 17, Lockport 18, Batavia 20, Oswego 21, Binghamton 22, Dover 23, Middletown 24, Kingston 25, Newburgh 27.
MANHATTAN OPERA: Spartanburg, S. C., 13-18.
MARRIAGE A LA CARTE (Liebler and Co., mgrs.): New York city Jan. 2—indefinite.
MERRY WIDOW (Eastern: Henry W. Savage, mgr.): Grand Junction, Colo., 15, Salt Lake City, U., 16-18, San Bernardino, Cal., 20, Redlands, 21, Riverside 22, Santa Barbara 23, San Diego 24, 25.
MERRY WIDOW (Southern: Henry W. Savage, mgr.): Evansville, Ind., 15, Indianapolis 16-18, Vincennes 20, Terre Haute 21, Danville, Ill., 22, Bloomington 23, Peoria 24, Springfield 25.
METROPOLITAN OPERA (Metropolitan Opera Co., mgrs.): New York city Nov. 14—indefinite.
MONTGOMERY AND STONE (Charles Dillingham, mgr.): St. Louis, Mo., 12-25.
MOORE, VICTOR (Frazee and Lederer, mgrs.): New York city Feb. 20—indefinite.
MY CINDERELLA GIRL (Delamater and Norris, mgrs.): Chattanooga, Tenn., 15, Rome, Ga., 16, Atlanta 17, 18, Spartanburg, N. C., 20, Charlotte 21, Salisbury 22, Greensboro 23, Danville, Va., 24, Lynchburg 25.
MY CINDERELLA GIRL (Delamater and Norris, mgrs.): St. Thomas, Can., 15, Woodstock 16, Hamilton 17, 18, London 20, Brantford 21, Peterboro 22, Cobourg 23, Belleville 24, Kingston 25.
MY FRIEND FROM DIXIE: Baltimore, Md., 13-18.
NAUGHTY MARIETTA (Oscar Hammerstein, mgr.): New York city Nov. 7-March 4.
NEW COMIC OPERA (J. C. Williamson, Ltd., mgrs.): Auckland, New Zealand, 28-Feb. 18, New Plymouth 20, Wanganin 21, 22, Palmerston 23, 24, Dunedin 28-March 10, Oamaru 11-13, Christchurch 14-29.
NEWLYWEDS AND THEIR BABY (Eastern: Leffler-Bratton Co., props.): Terre Haute, Ind., 15, Charleston, Ill., 16, Decatur 17, Quincy 18, Kansas City, Mo., 20-25.
NEWLYWEDS AND THEIR BABY (Western: Leffler-Bratton Co., props.): Ft. Worth, Tex., 14, 15, Waco 16, San Antonio 17, 18, Galveston 19, Houston 20, 21, Port Arthur 22, Beaumont 23, Lake Charles, La., 24, La Fayette 25.
NEW YORK HIPPODROME SHOW: Chicago, Ill., Jan. 24-Feb. 18.
PINK LADY (Klaw and Erlanger, mgrs.): Philadelphia, Pa., 13-25.
POWERS, JAMES T. (Messrs. Shubert, mgrs.): San Francisco, Cal., 5-18.
PRINCE OF PILSEN (Henry W. Savage, mgr.): Erie, Pa., 15, Buffalo, N. Y., 16-18, Toronto, Ont., 20-25.
PRINCESS MUSICAL COMEDY: Seattle, Wash., Jan. 9—indefinite.
QUEEN OF THE MOULIN ROUGE (Samuel Rork, mgr.): Boise City, Ida., 17, 18.
SCHOOL DAYS (Stair and Havlin, mgrs.): Milwaukee, Wis., 12-18, Chicago, Ill., 19-March 4.
SHERMAN'S COMEDY (E. A. Wolf, mgr.): Edmonton, Can., 9-Feb. 22.
SIDNEY, GEORGE (F. D. Stair, mgr.): Findlay, O., 15, Akron 16-18, Pittsburgh, Pa., 20-25.
SMART SET (No. 1: Barton and Wiswell, mgrs.): Lincoln, Neb., 15, Des Moines, Ia., 16-18, Peoria, Ill., 19-22, Springfield 23, Pana 24, Decatur 25.
SMART SET (Southern: Barton and Wiswell, mgrs.): Marion, O., 15, Duquoin, Ill., 16, Centralia 17, Mt. Vernon 18, Olney 20, Vincennes, Ind., 21, Princeton 22, Mt. Vernon 23, Henderson, Ky., 24, Owensboro 25.
SOUL KISS (Western: Mittenthal Bros., mgrs.): Wheeling, W. Va., 13-15, Youngstown, O., 20-22.
SUNNY SOUTH (J. C. Rockwell, mgr.): Reedsburg, Wis., 15, Tomah 16, Black River Falls 17, Neillsville 18, Marshfield 19, Stanley 20, Menominee 21, Stillwater, Minn., 22, Lake City 23, Wabasha 24, Winona 25.
SUPERBA (Edwin Warner, mgr.): Knoxville, Tenn., 13-15, Atlanta, Ga., 20-25.
SWEETEST GIRL IN PARIS (Harry Askin, mgr.): Prospect, Ill., 15, Dubuque, Ia., 16, Madison, Wis., 17, Winona, Minn., 18, Minneapolis 19-22, St. Paul 23-25.
TEAL, RAYMOND, MUSICAL COMEDY (Frank Wolf, mgr.): Globe, Ariz., Jan. 12—indefinite.
THREE TWINS (Jos. M. Gaites, mgr.): Boise City, Ida., 21, 22.
THREE TWINS (Jos. M. Gaites, mgr.): Cleveland, O., 13-18.
TIME, THE PLACE AND THE GIRL (Eastern: F. A. Wade, mgr.): Augusta, Me., 15, Gardiner 16, Waterville 17, Skowhegan 18, Rockland 20, Dover 21, Concord, N. H., 22, Portsmouth 23, Nashua 24, Haverhill, Mass., 25.
TIME, THE PLACE AND THE GIRL (Western: L. R. Willard, mgr.): Riverdale, Cal., 15, Redlands 16, San Bernardino 17, Phoenix, Ariz., 20, Tucson 21, Bisbee 22, Douglas 23, Deming, N. Mex., 25, El Paso, Tex., 26, 27.
VAN STUDDIFORD, GRACE (D. V. Arthur, mgr.): Brooklyn, N. Y., 13-18.
WARD AND VOKES (E. D. Stair, mgr.): Memphis, Tenn., 13-18, Nashville 20-25.
WHEN SWEET SIXTEEN (Ever-Wall Co., Inc., mgrs.): Chicago, Ill., Feb. 12—indefinite.
WINNING MISS (Boyle Woolfolk, mgr.): Atlanta, Ga., 13-18, Birmingham, Ala., 20-25.

MINSTRELS.

DOCKSTADER'S MINSTRELS, LEW (Lew Dockstader, mgr.): Atlanta, Ga., 15, 16, Columbus 17, Montgomery, Ala., 18, Birmingham 20, Pensacola, Fla., 21, Mobile, Ala., 22, Meridian, Miss., 23, Jackson 24, Vicksburg 25, Memphis, Tenn., 26.
DUMONT'S MINSTRELS: Philadelphia, Pa., Aug. 20—indefinite.
EVANS' HONEY BOY (George Evans, mgr.): Brooklyn, N. Y., 13-18.
FIELD'S GREATER MINSTRELS (Al. G. Field, mgr.): Detroit, Mich., 12-18, Lansing 20, Jackson 21, Battle Creek 22, Kalamazoo 23, Elkhart, Ind., 24, South Bend 25.
GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Rosendale, Mo., 15, 16, Fillmore 17, 18, Ravenwood 19-21, Blockton, Ia., 22, 23, Diagonal 24-26.
GUY BROTHERS (G. R. Guy, mgr.): Dover, Del., 15, Milford 16, Salisbury, Md., 17, Denton 18.
RICHARDS AND PRINGLE'S (Holland and Pilkins, mgrs.): Phoenix, Ariz., 15, Tucson 16, Tombstone 17, Bisbee 18, Douglas 19, Clifton 20, Morenci 21, Deming, N. M., 22, Silver City 23, El Paso, Tex., 24, 25.
VOGEL'S BIG CITY (John W. Vogel, mgr.): Hornell, N. Y., 15, Addison 16, Andover 17, Wellsville 18.

BURLESQUE.

AL. REEVES' BEAUTY SHOW (H. N. Homan, mgr.): Philadelphia, Pa., 13-18, Brooklyn, N. Y., 20-25.
AMERICANS (Teddy Symonds, mgr.): New York city 13-18, Paterson, N. J., 20-22, Jersey City 23-25.
BEAUTY TRUST (H. W. Thompson, mgr.): Brooklyn, N. Y., 13-18, Newark, N. J., 20-25.
BEHMAN SHOW (Jack Singer, mgr.): New York city 13-March 4.
BIG BANNER (Frank Livingston, mgr.): Newark, N. J., 13-18, Hoboken 20-25.
BIG REVIEW (Henry P. Dixon, mgr.): New York city 13-25.
BOHEMIANS (Al. Lubin, mgr.): Boston, Mass., 13-25.
BON TON: New York city 13-18, Philadelphia, Pa., 20-25.
BOWERY (E. Dick Rider, mgr.): Brooklyn, N. Y., 13-18, New York city 20-25.
BRIGADIERS (Louis Stark, mgr.): Milwaukee, Wis., 12-18, Minneapolis, Minn., 19-25.
BROADWAY GAYETY GIRLS (Louis Obermorth, mgr.): Cleveland, O., 12-18, Chicago, Ill., 19-25.
CENTURY GIRLS (Jack Faust, mgr.): Indianapolis, Ind., 13-18, Louisville, Ky., 19-25.
CHERRY BLOSSOMS (Chas. F. Edwards, mgr.): Jersey City, N. J., 13-15, Paterson 16-18, Wilkes-Barre, Pa., 20-22, Scranton 23-25.
COLLEGE GIRLS (Max Spiegel, mgr.): Providence, R. I., 20-25.
COLUMBIA (Frank Logan, mgr.): Providence, R. I., 13-18, Boston, Mass., 20-25.
COZY CORNER GIRLS (Sam Robinson, mgr.): Boston, Mass., 6-18, Jersey City, N. J., 20-22, Paterson 23-25.
CRACKERJACKS (Harry Leoni, mgr.): Philadelphia, Pa., 13-18, Baltimore, Md., 20-25.
DAINTY DUCHESS: Boston, Mass., 13-18, Albany, N. Y., 20-22, Schenectady 23-25.
DREAMLAND (Isaac Grodz, mgr.): Chicago, Ill., 12-18, Milwaukee, Wis., 19-25.
DUCKLINGS (Frank Calder, mgr.): Philadelphia, Pa., 13-18, Washington, D. C., 20-25.
FADS AND FOLLIES (Chas. B. Arnold, mgr.): Cleveland, O., 13-18, Toledo 19-25.
FOLLIES OF NEW YORK AND PARIS (E. M. Rosenthal, mgr.): Louisville, Ky., 13-18, St. Louis, Mo., 19-25.
FOLLIES OF THE DAY (Barney Gerard, mgr.): Harrisburg, Pa., 15, Altoona 16, Johnstown 17, Pittsburgh 20-25.
GINGER GIRLS (Lou Hurtig, mgr.): Toledo, O., 13-18, Chicago, Ill., 19-25.
GIRLS FROM DIXIE (Joseph Leavitt, mgr.): Kansas City, Mo., 12-18, St. Louis 19-25, East St. Louis, Ill., 26.
GIRLS FROM HAPPYLAND (E. W. Chapman, mgr.): Minneapolis, Minn., 12-18, Milwaukee, Wis., 19-25.
GOLDEN CROOK (James Fulton, mgr.): Washington, D. C., 13-18, Pittsburgh, Pa., 20-25.
HASTINGS' BIG SHOW: Milwaukee, Wis., 12-18, Chicago, Ill., 19-25.
IMPERIALS (Sam Williams, mgr.): Montreal, P. Q., 13-18, Boston, Mass., 20-March 4.
IRWIN'S BIG SHOW (Archie Bennett, mgr.): Cincinnati, O., 12-18, Louisville, Ky., 19-25.
JARDIN DE PARIS GIRLS (Will Boehm, mgr.): Brooklyn, N. Y., 6-18, New York city 20-March 4.
JERSEY LILIES (James Cooper, mgr.): Schenectady, N. Y., 13-15, Albany 16-18, Boston, Mass., 20-25.
JOLLY GIRLS (R. E. Patton, mgr.): Louisville, Ky., 13-18, Cincinnati, O., 19-25.
KENTUCKY BELLES (C. E. Foreman, mgr.): Wilkes-Barre, Pa., 13-15, Scranton 16-18.
KNICKERBOCKERS (Louis Robie, mgr.): New York city 13-18, Philadelphia, Pa., 20-25.
LADY BUCCANEERS (M. Strouse, mgr.): Chicago, Ill., 12-18, Detroit, Mich., 19-25.
LOVE MAKERS (Sam Howe, mgr.): Rochester, N. Y., 13-18, Schenectady 20-22, Albany 23-25.
MAJESTICS (Fred Irwin, mgr.): Chicago, Ill., 12-18, Cincinnati, O., 19-25.
MARATHON GIRLS (Phil Sheridan, mgr.): Detroit, Mich., 12-18, Toronto, Ont., 19-25.
MERRY MAIDENS (Edward Shafer, mgr.): Omaha, Neb., 12-15, St. Joseph, Mo., 16-18, Kansas City 19-25.
MERRY WHIRL (Louis Epstein, mgr.): Pittsburgh, Pa., 13-18, Cleveland, O., 20-25.
MIDNIGHT MAIDENS (Gus Hill, mgr.): Hoboken, N. J., 13-18, New York city 20-March 11.
MISS NEW YORK, JR. (Wm. Fennessy, mgr.): Brooklyn, N. Y., 20-March 4.
MOULIN ROUGE (Maurice Jacobs, mgr.): Paterson, N. J., 12-15, Jersey City 16-18, Scranton, Pa., 20-22, Wilkes-Barre 23-25.
PARISIAN WIDOWS (Weber and Rush, mgrs.): Chicago, Ill., 12-18, Detroit, Mich., 19-25.
PASSING PARADE (Clarence Burdick, mgr.): Brooklyn, N. Y., 13-25.
PAT WHITE'S GAIETY GIRLS (Walter Greaves, mgr.): Toronto, Ont., 13-18, Montreal, P. Q., 20-25.
PENNANT WINNERS (Bob Miles, mgr.): Baltimore, Md., 13-18, Allentown, Pa., 20, Reading 21, Harrisburg 22, Altoona 23, Johnstown 24.
QUEEN OF BOHEMIA (Max Spiegel, mgr.): Pittsburgh, Pa., 13-18, Cleveland, O., 20-25.
QUEENS OF THE JARDIN DE PARIS (Jos. Howard, mgr.): St. Louis, Mo., 12-18, Kansas City 19-25.
ROTOR GIRLS (Morris Weinstock, mgr.): Cincinnati, O., 12-18, Chicago, Ill., 19-25.
RENTE-SANTLEY (J. E. Kelly, mgr.): Omaha, Neb., 12-18, Minneapolis, Minn., 19-25.
ROBINSON'S CRUSOE GIRLS (Chas. Robinson, mgr.): Buffalo, N. Y., 13-18, Rochester 20-25.
ROLLICKERS (Alex. Gorman, mgr.): Minneapolis, Minn., 12-18, St. Paul 19-25.
ROSE SYDELL'S (W. S. Campbell, mgr.): New York city 6-18, Bridgeport, Conn., 20-22, Springfield, Mass., 23-25.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Baltimore, Md., 13-18, Washington, D. C., 20-25.
SAM T. JACK'S (Geo. T. Smith, mgr.): Detroit, Mich., 12-18, Buffalo, N. Y., 20-25.
SERENADERS (Geo. Armstrong, mgr.): Kansas City, Mo., 12-18, Omaha, Neb., 19-25.
STAR AND GARTER (Frank Wiesberg, mgr.): Toronto, Ont., 13-18, Buffalo, N. Y., 20-25.
STAR SHOW GIRLS (John T. Baker, mgr.): New York city 6-18, Newark, N. J., 20-25.
TIGER LILIES (Wm. Drew, mgr.): St. Louis, Mo., 12-18, E. St. Louis, Ill., 19, Indianapolis, Ind., 20-25.
TROCADEROS (Chas. H. Waldron, mgr.): Boston, Mass., 13-18, New York city 20-25.
VANITY FAIR (Gus Hill, mgr.): Albany, N. Y., 13-15, Schenectady 16-18, Brooklyn 20-25.
WASHINGTON SOCIETY GIRLS (Lou Watson, mgr.): Buffalo, N. Y., 13-18, Toronto, Ont., 20-25.
WATSON'S (W. B. Watson, mgr.): St. Paul, Minn., 12-18, Omaha, Neb., 19-22, St. Joseph, Mo., 23-25.
WISE GUY (Edmund Hayes, mgr.): Scranton, Pa., 13-15, Wilkes-Barre 16-18, Philadelphia 20-25.
WORLD OF PLEASURE (Gordon and North, mgrs.): Newark, N. J., 13-18, New York city 20-25.
YANKEE DOODLE GIRLS (Sol Myers, mgr.): Washington, D. C., 13-18, Baltimore, Md., 20-25.

CIRCUSES.

ROYAL AND ADAMS' INDOOR: Des Moines, Ia., 13-18.

BANDS.

BALALAIKA (Klaw and Erlanger, mgrs.): St. Louis, Mo., 12-18.
DAMROSCH, WALTER, AND NEW YORK SYMPHONY ORCHESTRA: New York city 15, Philadelphia, Pa., 16.
PHILHARMONIC SOCIETY OF NEW YORK (Gustav Mahler, conductor): Washington, D. C., 28.
SOUSA AND HIS BAND (Thomas Quinlan, mgr.): Dublin, Ire., 15, Belfast 16, Londonderry 17, Glasgow, Scot., 18, Cambridge 19, Aberdeen 20, Dundee 21, Edinburgh 22, Newcastle, Eng., 23, Darlington and Middlesbrough 24, Sunderland 25, Scarborough 26, Hull 27, Lincoln 28, Oxford March 1.

MISCELLANEOUS.

BORCHARD, ADOLF: Rochester, N. Y., 17.
DUNCAN, ISADORA: New York city 15, Philadelphia, Pa., 16.
FLINT, MRS. HERBERT (J. A. Lecy, mgr.): Marion, Ind., 13-15, South Bend 20-25.
ITA (C. L. Lynne-Fallon, mgr.): Shelbyville, Ind., 13-18, Greensburg 19-25.
LITCHFIELD, NEIL: Hickory, Pa., 15, Burnham 16, Palmyra 17, Hellertown 18.
NORDICA, LILLIAN: Buffalo, N. Y., 17.
NORWOODS, HYPNOTISTS (M. H. Norwood, mgr.): Marshalltown, Ia., 13-18, Cedar Rapids 19-25.
RAYMOND, THE GREAT (Maurice F. Raymond, mgr.): Lisbon, Portugal, Jan. 1—indefinite.
TERRY, ELLEN: Washington, D. C., 16.
TETRAZZINI, MADAME: Cincinnati, O., 16, St. Louis, Mo., 21, Cleveland, O., 27.
THURSTON, HOWARD: Indianapolis, Ind., 12-18, Chicago, Ill., 19-25.
WALDEN (S. Worden, mgr.): Allendale, S. C., 15, Whitmire 16, Honea Path 17, Troy 18.

ACTOR
ACTRESS OR ORATOR
Earn $25 to $500 Weekly
Our course in Elocution and Dramatic Art is complete, thorough and comprehensive. It enables you in a short time to qualify for a good paying position on the Stage or speaker's platform. Learn by correspondence the most fascinating and best paying profession in the world. Illustrated Book on Dramatic Art free. Chicago School of Elocution, 1113 Grand Opera House, Chicago

The Theatrical Lawyer
EDWARD J. ADER
108 LA SALLE ST., CHICAGO, ILL.
Practice in all State and U. S. Courts.
Correspondence invited.

STENOGRAPHY
TYPEWRITING
MIMEOGRAPHING
Theatrical Copying a Specialty
Best Work Lowest Rate
J. E. NASH, 1368 B'dway (Cor. 37th St.), N. Y.

PLAYS For Amateur and Professional Actors. Largest assortment in the world. Catalogue free.
THE DRAMATIC PUBLISHING CO., 358 Dearborn Street, CHICAGO, ILL.

If You Had a Trunk
that had steel corners, steel rails, steel dowels, steel handle loops and every other fitting of steel, and was covered with vulcanized hard fibre, lined with fibre and bound with vulcanized hard fibre, wouldn't you wonder why you used the heavy old fashioned canvas covered wood trunk as long as you did, and wouldn't you be anxious to get up to date?
Send for Catalogue H WILLIAM BAL Inc., Builders of BAL PROFESSIONAL TRUNKS
1579 BROADWAY—710 SEVENTH AVENUE, NEW YORK

MOTION PICTURES

"SPECTATOR'S" COMMENTS.

Somebody, it doesn't matter who, has asked The Spectator to explain the reasons, if he can, why the films of the Vitagraph Company have become so strikingly popular within the last year or so. That the productions of this company have indeed steadily gained in reputation is apparent to any student of motion picture affairs. The gain in reputation and popularity has, however, lagged far behind the improvement in production which brought it about—a peculiarity regarding the growth of popular favor that has been referred to before in this department. Good reputation is hard to gain and hard to lose; it takes long perseverance to acquire, but once acquired it becomes an asset of the greatest value. It has been so with the Vitagraph films, which deserved the popularity they are now enjoying long before they commenced to feel it. By all this it is not meant to say that other film companies have not or are not also gaining in reputation and popularity. Some have traveled the rocky road even ahead of the Vitagraph; others may be said to be traveling it now. In all cases, however, the experience is the same—the priceless thing called established high reputation is only gained after the most persevering and sustained effort.

* * * *

In considering the elements that have entered into the success of Vitagraph, persevering and sustained effort, well directed, may therefore be set down as at the bottom of the supposed phenomenon. But this is an explanation that does not explain, and it will be profitable to go deeper into the inquiry. What specific peculiarities, then, are there about Vitagraph films that have made them favorites with so many people? In the opinion of The Spectator this question is dead easy to answer. First and foremost we may place that quality of natural realistic effect that the Vitagraph forces get into nearly all their films—all their best ones, at any rate. The directing, acting and scenic arrangements usually tend toward the one end—the natural, and on the extent to which this tendency is successfully carried out depends the comparative superiority of each film produced by this company. There are other elements, of course, that enter into the matter, and they will be named in their turn, but above all the particular merit of Vitagraph films that has specially struck The Spectator has been this quality of adherence to the natural. They have doubtless much to learn even in this matter, but they have attained a degree of excellence in it that cannot be denied. The players move about and do things like human beings and not like actors—that is the gist of the matter.

* * * *

Second in importance in considering the peculiar qualities of Vitagraph films that have caused their present popularity The Spectator would place the long acquaintance that the public has had with the faces of the leading members of the stock. Once having secured certain actors or actresses who appeared to have the qualifications required for Picture playing the Vitagraph Company has made it a point to hang on to them. When other companies were changing faces from month to month or year to year, sometimes losing great popular favorites who had been perfected in their work only after the most careful training, the Vitagraph players have continued very much the same in personnel from almost the beginning. These players, once having learned the Vitagraph method of absolutely natural acting, have not had to be taught all over again. But more than that, their faces have become old and valued friends to the millions of picture spectators throughout the world. The picture patron knows when he sees a Vitagraph film announced that he is going to see faces that he feels acquainted with and that he has enjoyed seeing before. How the Vitagraph Company has succeeded in keeping together this stock company of players so long is a wonder to many, and is in itself another story not necessary to enlarge upon in this discussion. Good treatment has doubtless had much to do with it, but whatever is the means the result is plain. The faces are there, they have become popular with the public, and the Vitagraph reputation gains immensely by the circumstance.

* * * *

There is a third peculiarity about many Vitagraph picture dramas and comedies that may weigh as heavily in attracting public favor as either of the two foregoing. It is the quality which we may call the artistic touch, for want of a better name. This sense of the artistic is manifested in various ways: In the easy, flowing style of construction, the fine balancing and blending of the various incidents, giving to all that proper proportion and the keen perception of those scenes and actions in a film story that may have fine art or poetical value. These art and poetical values are brought out often with considerable skill, and give to the pictures a certain character of refinement.

* * * *

Fourth in the elements of Vitagraph success we may place the style of stories, although it is The Spectator's notion that the stories themselves are not sufficiently exceptional to be of very much consequence in this connection. It is true that some of them have a certain delicate daintiness that is altogether pleasing, that others are appealingly human in their simplicity, and that some others may lay claim to elaborate grandeur in theme and treatment, such as the Moses films, Washington and Napoleon and few others. But these points of excellence are not especially peculiar to the Vitagraph productions. Other companies do the same thing and tell similar stories, very often much better, so far as the characters of the stories go. Indeed, without desiring to discredit the Vitagraph stories, The Spectator believes that, pleasing as they are and undoubtedly clean and wholesome as they also are, they offer the chief opportunity for strengthening Vitagraph productions. With all the other elements of Vitagraph excellence such as those noted, the fine quality of photography and the great attention to costumes and settings, if the stories were more robust and vigorous, more novel and purposeful, there would be a still greater gain in Vitagraph popularity. It is therefore that the story has been placed fourth. That the stories count at all is due to the skillful construction and handling that they receive. They are almost always clean, clear, human and smooth; they are very seldom great. Other points of excellence that play their parts are the niceties of detail, the fine settings and the excellent photography, but it is to the first three qualities referred to that the popularity of this company's films is mostly due—the natural acting, the familiar players, and the artistic touch.

* * * *

In the foregoing discussion The Spectator, as already intimated, would not be understood to insinuate that other manufacturers than the Vitagraph have not also developed marked qualities of excellence that have drawn to them great and growing public support. Each of the well established companies, not all licensed by any means, has its army of enthusiastic supporters, who admire the films of their favorite makers for peculiar qualities that collectively differ in each case. In this very diversity of excellence lies the promise of continued vogue of dramatic motion pictures. Nor is it meant to be understood that the qualities praised in Vitagraph pictures are all wanting in the product of other companies. Far from it. Some of the Vitagraph virtues are seen in other makes of pictures, other Vitagraph virtues are to be found in still other brands, and finally there are certain virtues not found in Vitagraphs that are present in the product of rival makers. Perhaps, when occasion offers, The Spectator may attempt to point out the striking elements of excellence which have led to the great popularity of the films of certain other producers, for several of them have become genuinely popular and are looked forward to by their admirers with keen anticipation.

* * * *

A friend remarked to The Spectator that he did not think much of the Merit List contest because the total vote did not seem heavy in the case of any one film. This objection is more apparent than real. In fact, it is in itself distinct proof of the Merit List's genuine value and honest purpose. If there had been any "faking" or interested "boosting," the figures might easily have mounted into the thousands for many subjects. But in that case all value of the selections as indicating honestly the tendency of popular critical preference would have been lost. It would have been merely a sordid contest in which the party with the most money to spend for copies of the paper, when the coupons were being used, and later the party who most energetically drummed up people to send in votes for certain selected pictures, would win out. How much weight can be attached to a contest for King and Queen of the Coney Island carnival, for instance? Does it ever truly indicate popularity? The multitude of voters in such contests are always swamped by some fellow with beer wagon full of money. It was to escape this very element of discredit that THE MIRROR'S Merit List contest was hedged about with so many restrictive conditions. But even restricted as it was there were upward of 25,000 votes cast. Being divided among over 1,200 different films, none of them were able to show up very strong.

* * * *

Articles on the writing of motion picture scenarios continue to be published here and there, showing that there is a growing interest in the subject. The latest essay is in pamphlet form and is entitled "The Art of Writing Scenarios." It is by William Lord Wright and appears to have been published by the Scenario Instruction Publishing Company, of Bellefontaine, O. Not much can be said for the pamphlet as to the offering of any new ideas in the art of picture story writing. It appears to be more of a casual discussion of the subject in which advice is given in a general way without conveying many specific hints of any great value to the student how to apply the advice in practice. For instance, the scenario writer is briefly told that "the action should be consistent and sustained," which is all very true, but is about as comprehensible to the novice, for whom the pamphlet is said to be written, as it would be to tell him that his story should be strong and interesting. Did a scenario writer, novice or expert, ever write a picture story that he wouldn't take his solemn oath was consistent and sustained? A little expert advice on how to make a story consistent and

NOTED CONTRIBUTORS TO EDISON FILMS

sustained would have been of more value. There is one feature of some account in the pamphlet, and that is a sample scenario, showing by example the form in which they should be written. Equipped with this knowledge the novice can gain more practical information on what kind of stories to write, how to construct them, and how not to construct them, by reading THE MIRROR reviews from week to week than by any other means at present available.
THE SPECTATOR.

Letters to "The Spectator"

"The Spectator" cannot undertake to reply by mail to letters of inquiry. Inquiring readers may therefore save stamps and look under this heading for their answers. Make your letters brief, write on one side only of the paper and sign with the name or initials you wish to appear in print. If you use initials or a nom de plume, accompany the communication with your correct name and address.

Finds Mirror Reviews the Best.

WINONA, MINN., Jan. 30, 1911.

SIR.—We are very much pleased with The Spectator's Comments, which appear every week in THE DRAMATIC MIRROR, and believe they are doing a great deal to put the motion picture business on a higher plane. We find that the reviews of the films to be of the best and can be relied upon for our guidance in the selection of films.

If the exhibitors all through the country would do some advertising in the local papers and occasionally enlighten the public with articles in regard to the different manufacturers and their endeavors to give high class entertainment and lessons through the medium of the motion pictures, we believe it would win over many of the prejudiced persons who have not seen a picture show during the past two or three years. Of course there are many exhibitors who are using the daily press now for advertising purposes, but to get to the people who are not attending the picture theatres we must all endeavor to get them interested in the stories and the lesson or sermon which so many of them teach.

We inclose an article which appeared in our local paper. This is one of a number which we have had published from time to time, with good results. While we do not intend to boost any particular manufacturer, we do like to give credit where credit is due. Success to The Spectator. ROESNER AND MOTT, Managers.
PRINCESS THEATRE.

One doesn't need to be a phenomenon of wisdom to perceive that Messrs. Roesner and Mott have the right idea. THE MIRROR has advised precisely this course—the employment of the local press by picture theatre managers, and it is a pleasure to be corroborated by men of experience. The clipping inclosed by the gentlemen is a display story regarding the Biograph Company's operations in Los Angeles, quoted from the Los Angeles *Times*. Similar matters can be picked up readily by managers and insertion secured in local newspapers, all of which will help to elevate motion picture reputation. The Spectator doesn't know Messrs. Roesner and Mott personally, nor has he any special information about their theatre, but he'll bet a big red apple with anybody that these managers, with the horse sense they display about newspaper publicity, are also operating a model picture house with a model show.—THE SPECTATOR.

Made Him Read "Resurrection."

ROCHESTER, N. Y., Jan. 31, 1911.

To The Spectator:

SIR.—About a year ago I chanced in a picture theatre and saw Tolstoi's Resurrection. The expressions on the actors' faces struck me as being about as good as anything I had ever seen. Next day I puzzled through the story, having previously put it aside at various times. So if not too late I would like to cast one vote for said film. D'LANCY KNIGHT.
448 Lyell Avenue.

Mr. Knight's vote came in time and was counted in the Merit List. His remarks are printed to show what a mere motion picture may incidentally accomplish.—THE SPECTATOR.

Another Picture Favorite.

KIRKWOOD, Mo., Feb. 3, 1911.

To The Spectator:

SIR.—I read with much interest a letter from one of THE MIRROR'S readers (issue of Feb. 4) concerning the personalities of some moving picture actors, and I was very much surprised that Mr. King, of the Imp Company, was not mentioned, as I think he is far superior to any actor mentioned, both in stage presence and versatility. I do not mean by this that Mr. Johnson and Mr. Costello are inferior actors. They are both very capable, but I think Mr. King has a safe margin over both of them. As to the female side, they are more plentiful. Miss Pickford, Miss Lawrence, Miss White, Miss Turner, and Miss Fuller all show that they are exceedingly capable.

P.S.—Since reading over the above I note that I have failed to mention Miss Leonard, who deserves such mention.

You might also note that you failed to sign your name, but as your letter appears to be in good faith it will find space in THE MIRROR, although it will fail to draw out "Yours Truly," except to ask: Who in blazes is Mr. King?—THE SPECTATOR.

As to Florence Turner's Age.

BROOKLYN, N. Y., Feb. 2, 1911.

To The Spectator:

SIR.—Could you give the age of Florence E. Turner and how long she has been with the Vitagraph? E. J. M——.
856 Myrtle Avenue.

What? Ask a lady's age? Never! Does not "E. J. M." know that actresses have no ages and never have from the cradle up? When they first go on they are represented as older than they are, in order to escape the Gerry Society, and when they grow up they are never older than they look. To be more particular it may be stated that Miss Turner is old enough to be a mighty fine little actress and looks young enough to be just as young as she is. She has been with the Vitagraph about four years. For further information see MIRROR of June 18, 1910.—THE SPECTATOR.

His Name Is Edwin J. August.

BUFFALO, N. Y., Feb. 2, 1911.

To The Spectator:

SIR.—Do you know the name of the young actor who took the part of the reporter in the Big Scoop, the Edison picture released some time ago?

If you can answer this question you will have the hearty thanks of one of the admirers of your excellent work in reviewing films for THE MIRROR.
WALDO C. RICE.
216 Fidelity Building.

About Biograph Players Again.

WEBSTER, MASS., Feb. 5, 1911.

To The Spectator:

SIR.—Will you kindly give the names of the Biograph actors and actresses? Can you especially give me the name of the actor who took the leading parts in All on Account of the Milk and The Drunkard's Reformation? I would also like to know the name of the actress who took the leading role in The Sealed Room and Love Among the Roses. I haven't seen these two people in the Biograph pictures for a long time. Kindly let me know what has become of them.
JAMES E. HUGHES.

Mr. Hughes wants to know a lot of things that he isn't likely to find out. As explained heretofore to an anxious inquirer, people working for the Biograph are said to have no names, and when they disappear from the Biograph films it is supposed that they ascend straight to Heaven—or is it the other place? Sometimes faces looking like them appear in the films of other companies, but they must be only motion picture illusions.—THE SPECTATOR.

Regarding Identity of Players.

So many inquiries are coming in from MIRROR readers regarding the identity of certain players for the films that it is no longer possible to print all the letters in full.

Dick Edgecombe, Frederick, N. B.—The Biograph Company does not give out the names of its players, and THE MIRROR respects this wish of the company. If you had been as careful a reader of THE MIRROR, as you say you have been "constant" and "interested," you would probably have remembered this.

H. C. Suhr, 4 St. Jacob Street, Rochester, N. Y.—The actress in the Lubin film, Age vs. Youth, is Florence Lawrence. She was employed for some months by an Independent company, had some misunderstanding with them and did not appear at all in the pictures since last Summer until her recent engagement with the Lubin Company. Her husband, Mr. Salter, is a new director of the Lubin Company. Your inquiry regarding The Spy will be answered later.

Anna Leary, 712 Broad Street, Philadelphia, Pa.—Names of Biograph players are not furnished. There is no truth in the suicide rumor. You mustn't believe everything the usher tells you in motion picture theatre. It was the usher who told you, wasn't it?

Olive Case, Boston, Mass.—The actor who played the father in Society and the Man is Maurice Costello. The young lady in Jean Rescues is Florence Turner, and the young man who was rescued is Leo Delaney, not Maurice Costello, as you suppose. The leading man in The Big Scoop is Edwin August. The leading lady in The Little Station Agent is Mabel Trunelle, and the accepted lover in the same picture is Herbert Pryor.

Mrs. B. M. B., New London, Conn.—The dumb half breed in the Essanay film of that name is G. M. Anderson, one of the owners of the film company and director of the Western Essanay stock. The leading lady in Eldora, the Fruit Girl, is Mabel Trunelle.

THREE OPERATORS' UNIONS IN SPOKANE.

SPOKANE, WASH.—Under the jurisdiction of the International Brotherhood of Electrical Workers a new motion picture operators' union, known as Spokane Local No. 235, has been organized here. Despite the fact that this makes the third picture operators' union for the city, no trouble from conflict in jurisdiction is anticipated. Jurisdiction over the places of amusement in which motion pictures are shown almost exclusively is claimed by the new union, while the motion picture work in all vaudeville houses is conceded to the Stage Employes' Union.

ELLIS COHEN IN BUSINESS.

Ellis Cohen has been made the agent for the famous Cellit non-inflammable film, also Edinol-Hydro, the best developer for moving picture films, both products of the Farbenfabriken of Elberfeld Company. His office is now located at 117 Hudson Street, New York. Mr. Cohen was formerly manager of the moving picture department of the *Morning Telegraph*.

AMERICAN FILM COMPANY WINS SUIT.

A suit to obtain a temporary injunction against the American Film Manufacturing Company of Chicago, to prohibit the use of the incorporated name of the company, was heard last week by Judge Cooper, of Chicago, and was decided in favor of the defendant company, the motion for injunction being dismissed. The suit was brought by the American Film Exchange, of Chicago.

The Cattleman's Daughter

Released Saturday, February 18 (Western Drama) Length, approx. 1000 feet

A Western dramatic photoplay which has in it a strong appeal to every heart. It is one of the best acted Western dramas recently offered by our Western Company. Insist that your Exchange book it for you quick.

A Real of Hearty Laughs

Just as the Clock Struck Nine

ON THE SAME REEL

Their Wedding Gifts

Released Tuesday, February 21 (Comedy) Length, approx. 992 feet

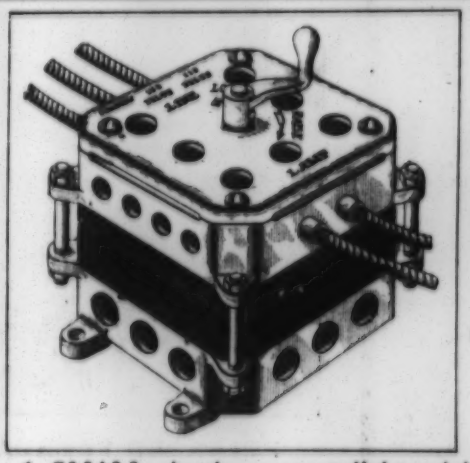
Comedy of superior qualities which will keep your audience in gales of laughter from the first foot to the last.

Ask for Essanay Posters. Get on our Mail List.

ESSANAY FILM MFG. CO.

521 First National Bank Building, CHICAGO, ILL.

LONDON, 5 Wardour St., W. BERLIN, 38 Friedrich Strasse.



THE NEW

EDISON Economy Transformer

(FOR ALTERNATING CURRENT)

$50.00

A SMALL, simple, compact, light weight and efficient transformer, made for a maximum of 40 amperes, using 45 volts at the arc. Cannot burn out even on dead short circuit. Inexpensive to maintain. Has no contacts or contact levers to burn and arc.

Complete information upon request

EDISON MANUFACTURING CO.

64 Lakeside Avenue, Orange, N. J.

All Genuine Edison Kinetoscopes, Parts and Accessories are Identified by this Trade Mark

THE OPEN ROAD

THE TALE OF A GIPSY CAMP

Released Wednesday, Feb. 22 Length, 998 feet

A Strong Dramatic Production with Tense Heart Interest Throughout.

PRISCILLA and the PEQUOT

PURITAN DAYS IN THE WILDERNESS

Released Friday, Feb. 24 Length 925 feet

An Historical Incident Truthfully Portrayed

A set of ten photos, each 7 x 9 inches, of the leading members of the Kalem Stock Companies for $1.20, mail prepaid, cash with order

Kalem Company, 235 W. 23d St., New York City

Reviews of Licensed Films

Too Much Mother-in-Law (Selig, Feb. 6).—This comedy is well conceived, but might have produced more mirth had the producer stopped to consider the point of view of the spectator. The contents of the telegram was purposely kept back for the purpose of saving the laugh for the end, although any man could guess what it was. The trick was so obvious that some felt an insult to their intelligence and at the crucial moment refused to laugh. Besides, the story is not new. Because life is made miserable to him by the presence of a mother-in-law, he starts out for Florida to take charge of a turpentine camp. After some months he is summoned back by a telegram. In his hurry to get back he meets with all sorts of delays and arrests and is each time freed on showing the telegram. He arrives home at last and sees his wife and baby. A motion picture is not a short story—much that has been said to the contrary, notwithstanding.

An Imitator of Blondin (Pathe, Feb. 6).—When he learns that $20,000 is to be awarded the man who will cross Niagara Falls on a tight rope, he starts in to practice. As it is a chase picture, it does not require much imagination to know the antics he cuts up on ladies' clothes lines and telegraph wires, and the "barren spectator" laughs and the "judicious grieve."

Max Has the Boxing Fever (Pathe, Feb. 6).—This is another picture that the spectator can tell with certainty just about what will happen; men with fevers on the brain are of such common occurrence in picture. Max goes to a prize fight and gets the boxing fever. It ends with a match on roller skates. Max certainly brings a grace and refinement to these parts that no one else seems capable of, but he is remembered as being very much more delightful in other parts.

Little Sister (Kalem, Feb. 8).—A pretty sentiment runs through this dainty lifelike story, and especial praise is due that pleasing artist who played the little sister and the fine touches shown in direction and management. James Blanchard meets with an accident while on a tour with his motor cycle. He is found by the little sister while out riding, and she takes him home on her horse. On his arrival and convalescence, big sister sees in him a possibility and keeps him strictly away from little sister. In a year's time he returns, and a dance is given. Little sister, the tomboy, cannot go because her arms are too tanned to wear an evening dress, but she steals down and looks in the window. Jim loses a dance, goes out to get cooled off, and finds her and his heart's handiness as well. It would have been well if his love for her had been previously shown by some definite action. His letter was to the big sister, and he seemed all but engaged to her. The ballroom scene was well managed.

Legally Dead (Pathe, Feb. 8).—This is an exceedingly strong drama, with a remarkable effect of a blast of rock falling from a quarry and involving a man's life. He is sheltered from the avalanche beneath an overlapping cliff, but when all is over he finds himself closed in. Crawling over and through the boulders he makes his way out, and is met by a girl and her father. They take him to their cabin, where it is found he has lost all track of his identity. He marries the girl, but seven years after she plays "My Sweetheart's Waltz." That causes his memory to return, for it was the song his first wife played to him as he was setting out to the works the day of the accident. She had been informed that he had been crushed, and lost among the falling boulders, and accordingly when he returns to her he finds her married to a former sweetheart. The father of the first wife is justice to both parties calls up a lawyer, who gives a decision that if a man be absent from his wife for seven years and his whereabouts unknown, then the second marriage is legal. He returns to his second wife. The chief actor did very good work. While it was necessary that the sympathies of the character be maintained, the unnaturalness of such a character accepting an unwilling wife might have been avoided in the first scene by making her a weak-willed girl. Thus in the last scene the feeling of contempt toward her and the man she married would have been avoided. These two were not equal to the occasion and jumped at their conclusions. They did not take time to draw out the situations.

Jigger's Moving Day (Gaumont, Feb. 7).—This is a fanciful farce and trick picture of a class rather out of date. Jiggers has a terrible time moving with his household effects, landing eventually, like Jonah, inside a whale, where he made so much fuss that the whale was glad to eject him. He landed on a coast inhabited by a strange kind of wild Indians, but what became of him after that this reviewer can't say, because the film broke.

The Stronger Tie (Gaumont, Feb. 7).—Two very appealing scenes constitute the greater part of this film, the chief incident of the story being exceedingly simple, but also exceedingly human, and acted with great force and expression. A wealthy couple meets a little girl dressed in tatters and conceive the idea of adopting her because she resembles their dead daughter. The parents of the girl are poor fisher folk and the mother, at first willing to part with the child, is overcome with maternal love and refuses, although the rich people offer a large sum of money in return. The child's father, however, prevails on the mother to consent, and the wealthy couple returns. This time the grief of the mother and the sorrow of the father are such that the would-be foster parents refuse to take the child, although the money had been paid over.

Ten Words for 25c. (Essanay, Feb. 7).—A familiar joke from a newspaper funny page is utilized in this farce with good effect. It is the story of the woman who telegraphed to her husband for him to come home at once as she was dying to see him. Refusing to pay over 25 cents for the message, it was sent with the words following "dying" omitted. The efforts of the husband to get home to his supposed dying wife give excuse for a number of chase and obstacle scenes in the lively Essanay style.

A Woman's Voice (Essanay, Feb. 7).—This is a straight comedy story and its main strength is the convincing naturalness with which it is presented. The events are plausible and are plausibly acted—hence we have a film story that is unusually agreeable as well as laughable. An artist falls in love with a young woman who is posing for her portrait and they are engaged. Desiring to hear his dear voice as soon after dawn as possible, she calls him up over the 'phone the first thing in the morning, and is answered by the colored woman who cleans out his studio and who replies that Mister is not yet up. Ha! A woman's voice, and under circumstances the most horrible! She at once ends the engagement, but the artist discovers how it happened when the colored woman comes for her pay and peace is restored. A little ingenuity would have made the ending less commonplace and it is also noticed that the artist did his painting with the subject sitting behind him.

Priscilla's Engagement Kiss (Biograph, Feb. 9).—A novel idea—at least novel to the films—is worked into an amusing, farcical, love episode in this picture. It has to do with the crank on germs and microbes who sprays everything with a disinfectant, even to the lips of the girl he is about to kiss. He is a doctor in this story, and is called to attend Priscilla, a pretty girl, who has the youthful and ardent Paul for a sweetheart. The doctor is smitten by the girl, too, and he orders that Paul be denied admittance to see her, and that his flowers be refused because they may convey germs. However, when Paul, moping around, sees the doctor coming out of the house, where he has been to call on Priscilla socially, he becomes enraged and refuses to resume his visits. This so angers the girl that she agrees to marry the doctor when he next proposes marriage. The disinfected engagement kiss, however, makes her quickly change her mind, and Paul is sent for to the joy of all. Paul and Priscilla are admirably played, and the doctor also, although it is a question if the last named would not have been more convincing if played more seriously. Burlesquing the part rather obscured the points of the story.

Tony, the Greaser (Melies, Feb. 9).—The excellent Melies Company now in Texas have given us nothing finer in story or acting than this film play. The scenes are in keeping, the story has point and interest, and glory be! there are real cattle on the ranch. The "chaps" on the hired hands are not conspicuous enough to appear misleading. Mexican raiders are supposed to come across the border into Texas and attack a ranch. Tony, the Mexican minstrel, overhears the plot of the raid, and rides fast to give warning. He had previously spent some days at the ranch as an employee, where the cowboys abused him, and the rancher's daughter, whom he adored, turned him down, though with becoming sorrow. Tony had preserved her handkerchief as his sole memento of his useless love, and when he was found shot to death after having given the warning that saved the ranch, this handkerchief was in his hand, pressed to his lips. This was a fine touch of sentiment that lifted the picture out of the cowboy class. The acting is excellent, especially that of the girl and Tony.

A Double Elopement (Lubin, Feb. 6).—Here is another of the better class Lubin comedies, finely managed and acted and clearly conveyed. The story is not particularly novel, but it is neat and clever, and has plenty of laughs. Father and son love widow and daughter, but the old folks object to the young ones wedding, and at the same time are ashamed to announce their own matrimonial intentions. So the two pairs of lovers plan to elope, accomplishing the act on the same night by means of ladders, each without discovering the others. The young couple reach the clergyman first, and are there when their parents arrive. The double marriage is then accomplished, with the old folks in ignorance of the full situation until it is over, when they accept the inevitable with becoming grace.

Heart Beats of Long Ago (Biograph, Feb. 6).—Here is one of those typical Biograph tragic pictures that command intense interest from the compelling and sustained power of the story and the consummate skill with which it is told. The structure and action are beautifully conceived and managed, and the playing is at all times adequate. The interest of the spectator never lags for a moment, and continues to grow to the end when the final tragic climax comes with a force that thrills, but does not shock. The feudal lord had a daughter whom he would wed to a favored suitor, but she preferred a son of a rival house, the members of which the feudal lord had declared should never be permitted to enter his castle on pain of death. The girl stole her father's signet ring, which she gave to her forbidden lover, and by means of this he gained entrance. But there came a time when he was surprised in a visit, and the girl hid him in a closely sealed closet. She had just been forced to sign the papers of betrothal with the favored suitor, who by an irony of fate was left by the father in temporary command of the castle. He suspected the presence of the forbidden lover in the closet, and adroitly foiled every attempt of the girl to free the prisoner until the father returned. When the door was opened the poor victim fell out a corpse. He had suffocated. The girl in an excess of frenzy then expired over his body. A strong story, and it needed strong telling, which is precisely what it got, without being in the least overdone.

Thelma (Selig, Feb. 9).—Marie Corelli's novel is well adapted in this film, thanks to a few necessary and illuminating titles, and it is splendidly acted throughout, especially by the father of Thelma. The arrival of Sir Philip, the Englishman, on his cruising yacht in the fjord on the shores of which dwelt the Norse family of Olaf Guildmar, is followed by the meeting and love of Sir Philip and Thelma, the daughter of Olaf. A scene in which the Englishman and his companion aid the old Norseman to drive off an attack of the peasants, who believe that the crops have been blighted by witchery, is shown, but appears to have no real part in the story as it is adopted. Sir Philip weds Thelma and takes her to England, where certain women conspire to estrange her from her husband by means of a false letter, the plot succeeding and resulting in Thelma's hasty departure for her old home, where she finds her father dying. Sir Philip follows and clears himself from the unjust charge of faithlessness and the film closes with Olaf's death and cremation in his own ship, headed for Valhalla, the significance of which is not made quite clear enough to the spectators.

The Petticoat Sheriff (Lubin, Feb. 9).—A serio-comic Wild West melodrama is admirably presented in this film. It is not exactly possible to locate the State where the action is supposed to take place, as the election for sheriff appears to follow soon after an election in Colorado. The candidate for sheriff got mildly intoxicated, and his wife, reading of the Colorado election in which a woman was elected Mayor of a town, declared that she would run against her husband. She did so and was elected. Then came a murder in a saloon, and the new sheriff had her first official duty to arrest the bad man. She started out bravely, but the bad man held her up, and her courage oozed out with her tears, and she permitted him to handcuff and lock her in a side room of his shack. The lady sheriff's husband, however, had become worried, and arrived in time to release her and arrest the murderer. Then he made his wife take the prisoner to jail amid the plaudits of the townsmen, who hoisted she had done it alone. But she was no false pretense lady, and she ended by turning her official badge over to her husband, in beautiful disregard of the possibility of such a procedure. However, we forgive this little discrepancy, because the whole story is otherwise so finely balanced and acted.

The Doctor (Edison, Feb. 7).—This bit of life shows the self-sacrifice that must needs come into every conscientious physician's life, and taught the young bride-to-be that she must share her husband's love with a suffering world. Her mother gave a dinner in honor of her engagement to the doctor, but when the dinner hour arrived the doctor was not forthcoming. He was at the bedside of a sick child, whom other physicians had given up to die. The hasty scrawl he sent to the girl aroused the mother's wrath, but the girl with the serving man sought the doctor and watched with him at the bedside, while the child passed over the crisis. Great care and excellence was displayed in stage-management, and the production leaves little to be desired.

On the Border of the Forest (Eclipse, Feb. 8).—When Prince Athbert is informed by the people of Count Harold's frequent plun-

BIOGRAPH FILMS

Trade Mark. Trade Mark.

RELEASED FEBRUARY 13, 1911

What Shall We Do With Our Old

A Story Founded Upon an Actual Occurrence in New York City

This is a subject in which the above problem is presented. An old man discharged from his place of employment on account of his age is left to starve with his sick wife. He is forced to steal food and is arrested. The judge in hearing the case feels that the old man might be a worthy object of charity, and upon investigation finds his story too true. He at once sends aid, but it is too late, for the poor woman has died during the delay.

Approximate length, 994 feet.

RELEASED FEBRUARY 16, 1911

Fisher Folks

A Story of Love and Jealousy Where Fate Ruled

Steve Hardester, a handsome young fisherman, is infatuated with Cora, the belle of the village. Cora feels so sure of holding Steve, and, flirtatiously inclined, makes light of his little attentions, even holding his little favors up to ridicule. Steve, however, grows tired of this treatment and marries, more through pique than love, Bertha, a crippled but sweet-faced flower seller. Cora, enraged that she should lose the handsome fisherman, and to one she regards very much her inferior, determines to be revenged by luring him away from his wife. Her scheme, though at first seemingly a success, is thwarted by the advent of a child. The subject comprises a series of beautiful scenes taken at Santa Monica, California.

Approximate length, 998 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

EXHIBITORS: Get on our Mail List for Descriptive Circulars

BIOGRAPH COMPANY

Licensed by the Motion Picture Patents Company

11 East 14th St., New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

ders upon them, he attires himself as a monk and goes to Harold to learn the truth of the charges. A wayfarer is brought in by Harold's men, and his goods are about to be taken from him, when Athbert throws off his disguise and prevents. After he is gone, Harold and his men follow, waylay him, and leave him for dead in the road, where he is discovered by Isabella of Lynn, and borne by her attendants to the castle, where the baron is just setting out to view his estate. On his return he is captured by Harold's men, and Harold demands a ransom of three thousand guineas. The ransom is sent, but Prince Athbert, who is just recovering, learns the fact and goes to Harold, and frees the baron. Harold's punishment at the pleading of his men is lightened, and he is condemned to spend the rest of his life in a monastery. The production is marked by fine acting, settings and an even story.

The Two Valentines (Edison, Feb. 8).—This is a pleasant little comedy with an excellent boarding house atmosphere. It concerns the love affair of two bashful lovers. They hardly dare to make their love known, but as their hearts beat as one their impulses seem to be the same, and forthwith they both buy twin valentines to send to each other, ending with: "Send back this tender token if you will not marry me." Naturally upon the receipt of their respective valentines they believe their love unrequited. They can no longer stand the boarding house, and on their way hence meet in the street car, where a complication of packages brings the valentines to light and the two valentines with but a single thought cause two hearts to beat as one. The scenes at the boarding house and on the street car are especially well imagined.

The League of Mercy (Vitagraph, Feb. 10).—This is decidedly well done, being told and enacted in an exceedingly vivid and natural manner, each situation growing out of the other into a well rounded whole. Helen Bertram is interested in charity work and is elected vice-president of the League of Mercy. The man whom she has consented to marry to please her father tries to dissuade her, but she has little time to think of him in the interest of her work. She brings an outcast and her child to her Summer home, and promises the mother she will always look after the child. When her husband-to-be appears the mother of the child accuses him as the man who wronged her, and dies. He goes out of Helen's life and she lives in happiness with the child of the woman, true to her promise. Helen gave a very good performance, but in plain phraseology she seemed too big a girl for the business in the porch scene, where she thought not of her lover but her work.

The Broken Trail (Kalem, Feb. 10).—If it was found necessary to select here and there from other stories for ideas, it certainly would have been more acceptable if the ideas chosen had been more agreeable. The story is managed and acted well, and shows some remarkably fine views, but aside from that has little novelty. Two brothers are separated from their parents by death in an Indian massacre. Twenty years afterward they meet unknown to each other, and fall in love with the same girl. Dick, the elder brother, has been made aware of a bad break in the mountain trail, and he deliberately lets his brother walk over it and fall to the bottom. Then Dick learns from a locket that it was his brother, and rushes off to the prairie and becomes a madman, believing he had killed his brother.

The Missing Bride (Pathe, Feb. 10).—This colored film leads up to a novel climax, and is constructed in fine sequence. The bridal party decide to visit the ruins of the old abbey, and there arrange a game of hide and seek. The bride in hiding behind a clump of bushes falls into an underground chamber. She wanders in among the cloisters, and finally passes through a door that immediately closes upon her. The figure of a bride is sitting in a chair, and when it is touched falls a dry heap upon the floor. The bride opens the book, the figure has been reading, and in a picture therein it is told how on her wedding night the bride was cast into this dungeon. When the live bride recovered from her swoon she noticed a cat upon the table. Tying her glove around the animal she let it loose. A boy captured it coming out of the window of the cellar, and the searching party came to her aid. There is a certain daintiness in this production that is very pleasing.

Reviews of Independent Films

The Pittsburgh Millionaire (American, Feb. 6).—Philip Nash invents a formula, and its value proven, he is promoted to a high position of trust in a corporation. A year later finds him living in luxury and infatuated with an actress. He proposes to her and is accepted, and then goes to his wife, telling her that he desires a separation. He settles a sum upon her, and returns to the actress, who, having read of the divorce proceedings, sends him away. He returns to his wife's home, where he produces a revolver, but his wife enters and prevents the use of it. It is a dramatic situation well done, but it would seem that if his intention had been suicide, his wife's home would have been the last place selected. A mental conflict without physical accessories is possible in a picture provided the situation has been properly developed. If he had come back humbled, repentant and expressed it, the scene would have been even more dramatic because there would be the action of the mind to carry the spectator along with it. This production is finely set and well acted, and certainly strikes a natural and novel note in making the actress human. Good taste is apparent throughout.

At the Duke's Command (Imperial, Feb. 6).—This film is hardly up to the standard of this company's recent releases, in acting or in settings, which are crowded and obviously made of scenery. Irma is loved by the Duke and by the Duke's nephew. When the Duke is aware of the nephew's love he has the young man thrown into prison and tortures him until Irma declares her willingness to give him up. On her wedding day she brands her face with a red hot iron, and when the Duke sees her disfigurement he refuses to have her, and decides to compel his nephew to marry her. It does not turn out to be the revenge the Duke had thought. There would seem to be more pleasant subjects to present in picture.

Doctor Against His Will (Eclaire, Feb. 6).—This film, played by a company of notable French players, is adopted from Molière's three-act comedy, Le Medecin Malgre Lui. The parts of Lucinde and Squannelle are especially well portrayed with the opportunities afforded. Squannelle beats his wife and for revenge she declares him to be a great physician and that he can cure Lucinde. Lucinde had suddenly become dumb when her father refused to permit her to marry Leander, and the father lost no time in securing the services of the new doctor whom first he was obliged to beat and then to bribe. Squannelle was then bribed into accepting Leander as a pupil, and under the new pupil Lucinde's power of speech returned in a surprising manner. Thus Leander was notified that he was sole heir of a wealthy uncle and so all obstacles were removed and the poor Squannelle was no longer compelled to be a doctor.

Ferdie's New Shoes (Powers, Feb. 7).—American spirit seems to have gone awry in this imitation of French farce by an American manufacturer. A very good looking young man screwed down his face and kept it down and attempted to ape a very foolish motion picture star from across the water. Ferdie buys some new shoes that hurt him, and for some reason enters Colonel Schmidt's house where this gentleman's wife pulls off the shoes. The colonel enters and demands satisfaction. Ferdie's friends take him to a saloon and he comes forth another man. When he learns that the colonel has withdrawn his challenge, he insists on fighting, so the colonel, to humor him, fights in a mock duel. The scene where he receives the challenge shows the most intelligence.

The Half Breed's Plan (Pilson, Feb. 7).—This is a moving picture because it moves quickly and has two red hot pursuits, where the villain pursues the hero and captures $10,000, and then the hero pursues the villain and gets it back again. The excuse for all this is that Dick has made the aforesaid amount in a cattle deal and is coming home on the 9.40 train the next day. The Spaniard overhears and brings the Indians together to waylay him as he and his father and Della are driving home from the station. They succeed, but Della rides ahead and informs the boys, and, of course, that is the end of the bad men.

The Westerner and the Earl (Thanhouser, Feb. 7).—This is an interesting, decidedly novel, well acted comedy. Mrs. Montague has hopes for her daughter to marry an Earl, but the daughter is in love with a young man from the West. The mother and Earl read in the paper that a girl has married the man who saved her life. A Wild West show is in town, and the two plan a picnic and hire a troop of cowboys to hold them up and to permit themselves to be driven off by the Earl. The Westerner overhears the plot and hires Indians from the same show. The cowboys meet the party in the woods and the plan succeeds, but later when the Indians appear the Earl shows himself up and the Westerner dispatches them with all kinds of remarkable shots. Of course, being the hero, he marries the girl.

Tweedledum As a Detective (Ambrosio, Feb. 8).—A contortionist treats his friend to a drink or two, and on leaving the saloon the friend returns the compliment by thrusting the contortionist into a barrel, head and heels together. Tweedledum, the detective, is called, and by a method of foot measure, employed several times before in pictures, but again made laughable by the bold assurance of Tweedledum, he traces the friend and brings him to court. The man of the barrel is brought in, dumped out, comes to, and relates just how it was done. They turn on Tweedledum and rend him.

Savoria Dragoons (Ambrosio, Feb. 8).—An interesting review of the Savoy Cavalry at practice and drill is herein presented. They are seen descending high embankments and fording streams and end with field drill. The film is somewhat similar to a former Italian cavalry exhibition, although not so exciting.

A School Ma'ms Courage (Reliance, Feb. 8).—When his daddy learned that 6 and 5 and 8 made 27 by the calculation of his ignorant son, he thought it high time to send him off to school. That was the beginning of trouble for the little school teacher who had just been appointed and must prove her worth. He changed the school to a chaos, till the teacher, thinking of her blind father, gave him what he long deserved and sent him home to his father. With this double pressure brought to bear the bully became a very good boy, and on the teacher's birthday gave her two big apples and received to his shame a motherly kiss on the forehead. Aside from a few attempts to strain for effects this is a perfect little comedy in telling and presentation, and is full of well-earned laughs. The two leads leave little to be desired. The man a decidedly good comedian.

The Mirror (Imp., Feb. 9).—Miss Pickford becomes almost her old self in the climatic scene of this bright little comedy. The story, however, is told in such a chopped style in places that it affords the actors little opportunity to develop situations. Certain scenes are not held long enough, and the jumping back and forth is more confusing than helpful. The young lady has two lovers, both acceptable. At length she consults a fortune teller, who tells her the superstition, that if a maid walk down stairs backward with a candle and gazes in the mirror her true love will appear. One of the young men bribed the waiting maid and overheard. That evening he entered the house and concealed himself until the maid appeared to test her charm. It worked, as he stood behind her shoulder and smiled. The rival, however, had seen the other's entrance and soon appeared with an officer, but that gentleman was bribed into departure and took the rival with him.

When the Cat's Away (Imp., Feb. 9).—Parker is called away on a business trip through the West and his wife visits her mother. His trip is shortened and he telegraphs his wife. When they arrive at their apartment they find it occupied. The janitor has taken advantage of the situation and sublet it. It will be seen that there isn't much to the story one way or another.

John Milton (Itala, Feb. 9).—It is in this line of endeavor that this company excels, and this film pretends to portray in a conscientious manner that portion of the life of the poet when he was opposed to the royalists during Cromwell's time. A meeting of the royalists is discovered, but the company manages to escape. Among the articles left behind is found the cloak of Milton's wife. When it is brought to him he recognizes it, conceals it and later turns her away. Milton soon becomes blind. Charles II. is proclaimed king, and Milton's wife, who has sided with the royalists, aids his escape. She then pleads for his life before Charles II., who visits the poet in person and grants his pardon. All this, it will be perceived, is contrary to history, as Milton was a widower at the time of the Restoration.

The Instalment Plan (American, Feb. 9).—Two chums have an apartment together, but neglect to pay the furniture man, because money is scarce with them. The furniture dealer arrives while they are yet in bed and

$250.00 In Cash Prizes

1st PRIZE, $50.00	4th PRIZE, $15.00
2d PRIZE, $35.00	5th PRIZE, $10.00
3d PRIZE, $25.00	6th PRIZE, $ 5.00

30 PRIZES OF $2.00 EACH
50 PRIZES OF $1.00 EACH

86 CASH PRIZES IN ALL

For the best answer to the following question:

Which Story in

The Motion Picture Story Magazine

Do You Like Best, and Why?

Contest open to EVERYONE. You do not need to be a subscriber to enter the contest.

Only Two Simple Conditions

Give title of story and reasons **briefly.** Do not use more than 50 words in your answer. Writing or arrangement will not count against you.

Contest closes May 15th, 1911. Answers sent in on or before that date will be accepted.

You Have 3 Chances for a Prize

For full particulars of how you have **3 chances** for one of the 86 Cash Prizes see double page ad. in March issue of THE MOTION PICTURE STORY MAGAZINE—out February 20th. If your newsdealer does not have it, or the Moving Picture Theatre in your neighborhood, send us 15c. in stamps, and we will mail you a copy.

You will want a copy of this **Beautiful Magazine** with its **98 half-tone photo illustrations,** printed on heavy, coated paper, even if you don't wish to enter the contest. You cannot turn a page without seeing a beautiful picture. It is one of the handsomest and most artistic magazines ever run off on a printing press and one of the most interesting. You will enjoy this newest of magazines, *the only one of its kind.* BUY, BEG or BORROW one. Only see that you GET one.

The Motion Picture Story Magazine

26 COURT ST., BROOKLYN, N. Y.

takes out every article in the apartment, including their clothes. Rather unwarranted, but then there had to be the funny effect of the two boys sitting on the centre of the floor in the empty room, clothed only in pajamas. But they received a letter that an uncle and aunt were coming to visit them, so they entered the next apartment, when the people were away, with the table conveniently spread for dinner, and transferred the furniture to their own apartment. The uncle and aunt were enjoying a good meal when the people of the next apartment arrived. The furniture was promptly brought back to its proper place. Uncle left, but aunt came back and placed a roll of bills on the mantel. This is an excellent comedy idea, but such comedies must fail to please the vast majority just so long as time is not taken to present the idea and time given to enact a situation. The human mind is not a lightning calculator; it occasionally stops to think and takes on impressions.

Too Much Aunt (American, Feb. 9).—There is probably more moral than humor in this film. The subject would have to be approached with more delicacy in treatment and in acting to bring out the latter. As it is, it leaves only the impression of a disagreeable family wrangle. Aunt constantly interferes in the management of Clarence, the young son, and fights with the parents when they would spank him. He ends by being too sick to go to school, until the physician pronounces otherwise. The disease is too much for aunt, and the father sends him off to school.

The Transgressor (Nestor, Feb. 8).—More connecting scenes would have avoided the chopped sequence of this film. It contains a situation intense in itself and is well brought out by the leading actor, but it is believed a daughter would experience other emotions than tears on discovering her father and that his life has been a criminal. It was brought about fifteen years after the outlaw had returned to his dying wife, only to be arrested at the door. His young daughter had evidently been adopted and the young family lawyer desired to marry her, though she preferred the young lieutenant. The father escaped from prison in the lawyer's attire, and the lawyer later recognised him and threatened to send him back to prison if he did not claim kindredship with his daughter. Just how the lawyer knew him to be her father or his purpose in the action if not made clear in the telling. The father consents, but was given a letter from his dead wife binding him never to make known his identity to their daughter. He then denied the claim and surrendered himself at the jail.

The Norwood Necklace (Thanhouser, Feb. 10).—This is a detective story quite cleverly worked out and capably acted. It starts with announcement that the necklace has been stolen, and we see a man, evidently the thief, pass it to a woman confederate on the street. How the detectives find out that the woman has the necklace, but never suspect the man's part in the game, is never explained. But so it is; the man is so free from suspicion that he listens over the shoulders of the detectives at the railroad station and hurries to telegraph the woman that she is suspected and to get rid of the necklace. She does so by contriving to put it inside the doll of a little girl on the train. She is arrested and searched, but is released because nothing is found on her. Now steps in the female detective, who follows the woman to the hotel, where she has gone to secure the necklace from the little girl's doll. Disguised as a maid, she secures the woman with goods.

The Salted Mine (Bison, Feb. 9).—It is this reviewer's opinion that no precocious youngster will ever be educated in the crime of salting mines by seeing this film. Still, never having salted a mine, the reviewer may be in error on this point. The crook who did the deed melted some metal in a small pot and poured the contents into the dirt of a side hill. The chap with money to buy a mine, meantime, lost his capital in a game of cards, followed the gambler and was shot in the fight. A prospector picked up the wounded man and his daughter found the pocket book with the money which had been lost in the scrap. Next, the prospector found the salted mine, but the wounded man, with a bullet in his head, recovered miraculously and beat him to the land office to register the claim. After some more happenings of no account the mine was found worthless and the old prospector drove off with the money found by his daughter. The story rambles too much and the players are too violent in their expression, but the strangest point about the story is that the man who first salted the mine didn't file his claim in the first place.

Mixed Pets (Solax, Feb. 10).—This is a rather clever farce quite well acted. It has to do with the complications resulting from the mixing up of a baby and a pet dog, an idea that was utilized recently by another company with good effect. In the end, the two, dog and the baby, are properly placed and the story ends neatly.

FISHY STORY FROM ALTOONA.

ALTOONA, PA., Feb. 14.—The Silverman Brothers, of this place, have incorporated a company with $50,000 for the purpose of operating a chain of moving picture theatres throughout the State, and will also go into the manufacture of their own films, engaging a company of actors to produce the same in this city. They will be in the independent field.

[This story reads all right to the uninitiated, but $50,000, even if all paid in, will not go far in the film manufacturing business, let alone the chain of theatres it is proposed to establish.—EDITOR.]

RESTRICTING 'FRISCO PICTURE SHOWS.

The Board of Police Commissioners of San Francisco has put an end to the indiscriminate establishment of nickelodeons in that city. No permits will be given unless under instructions by the board. A permit was refused Frederick W. Hollman. The issuing of the permit was opposed by Rev. William Kirk Guthrie, pastor of the First Presbyterian Church. He claimed the theatre to be too near a church, and on that ground the board rejected the application.

A PREPOSTEROUS MEASURE.

Louisville, Ky., proposes to license all motion picture machine operators at $10 per year for each operator. Are other mechanics charged an annual fee for the right to work? The proposition from this distance would seem to be oppressive.

LICENSED FILM RELEASES.

Feb. 13, 1911.

	Feet.
(Bio.) What Shall We Do with Our Old? Drama	994
(Pathe) Betty's Apprenticeship. Com.	680
(Pathe) A Pineapple Cannery in China	315
(Selig) The Survival of the Fittest	1000
(Lubin) Snow Girl's Stratagem	1000

Feb. 14, 1911.

(Vita.) Consuming Love. Drama	975
(Edison) The Rajah	...
(S. & A.) Getting Sister Married. Com.	1000
(Gau.) The Suffragettes. Com.	665
(Gau.) Landmarks of Avignon, France	338

Feb. 15, 1911.

Axolott	266
(Edison) Ransom of Red Chief	...
(Pathe) A Western Courtship. Com.	734
(Kalem) Grandmother's War Story	975
(Urban) Key to the Tombs. Drama	1005

Feb. 16, 1911.

(Bio.) Fisher Folks. Drama	998
(Selig) The Buccaneers	1000
(Lubin) Schultz Has the Smallpox	400
(Lubin) Getting Even. Com.	600
(Melies) Billy and His Pal	...

Feb. 17, 1911.

(Pathe) Whittle's Double. Com.	499
(Pathe) A Boy's Whip	462
(Vita.) When the Light Waned	...
(Edison) A Stage Romance	...
(Kalem) The Lost Ribbon. Drama	1000

Feb. 18, 1911.

(Vita.) The New Stenographer	...
(Pathe) Lieut. Scott's Narrow Escape	1000
(S. & A.) Cattleman's Daughter. Drama	1000
(Gau.) Saul and David. Drama	128
(Gau.) At the End of the Road. Drama	838

Feb. 20, 1911.

(Bio.) The Diamond Star. Drama	998
(Pathe) A Soldier. Drama	761
(Pathe) Buffalo Hunt	336
(Selig) The Padre. Drama	...
(Lubin) The Test. Drama	1000

Feb. 21, 1911.

(Vita.) Tale of Two Cities, No. 1. Drama	...
(S. & A.) As the Clock Struck Nine. Com.	...
(S. & A.) Their Wedding Gifts. Com.	...
(Edison) The Rival Sculptors. Drama	990
(Gau.) Plot That Failed	815
(Gau.) Pictures in Chemistry	175

Feb. 22, 1911.

(Edison) Mr. Bumptious, Detective. Com.	990
(Pathe) Hubby's Troubles. Com.	672
(Pathe) Indo-China	321
(Kalem) The Open Road. Drama	995
(Urban) Golden Sickle	982
(Urban) Felling a Smokestack	113

Feb. 23, 1911.

(Bio.) His Daughter. Drama	997
(Selig) (Not reported)	...
(Lubin) Dobbs, the Dauber. Com.	1000
(Melies) My Prairie Bell	980

Feb. 24, 1911.

(Pathe) Who Killed Max? Com.	689
(Pathe) An Escape of Gas	302
(Vita.) Tale of Two Cities, No. 2.	...
(Edison) Price of Victory. Drama	1000
(Kalem) Priscilla and the Pequot. Drama	925

Feb. 25, 1911.

(Vita.) Tale of Two Cities, No. 3. Drama	...
(Pathe) The Changeling. Drama	1000
(S. & A.) (Not reported)	...
(Gau.) (Not reported)	...

INDEPENDENT FILM RELEASES.

Feb. 13, 1911.

	Feet.
(Amer.) Quiet Evening at Home	985
(Eclair) The Elixir of Bravery	424
(Eclair) On a Strike. Com.	522
(Imp.) Her Darkest Hour	1000
(Yankee) Condemned to Death	...

Feb. 14, 1911.

(Bison) A Deputy's Honor	...
(Powers) An Unforeseen Complication	...
(Thanhouser) For Her Sake. Drama	...

Feb. 15, 1911.

(Ambrosio) The Demon	...
(Atlas) Coals of Fire	...
(Champion) Her Three Proposals. Com.	950
(Nestor) The Light Beyond	...
(Reliance) Three Men. Drama	...

Feb. 16, 1911.

(Amer.) In the Land of Cactus. Drama	980
(Imp.) The Convert. Drama	1000
(Itala) Fatal Charm	...
(Rex) A Heroine of '76	...

Feb. 17, 1911.

(Bison) A Warrior's Squaw	...
(Lux) Bronco Bill	630
(Lux) Matilda Lovestruck. Com.	272
(Solax) Corinne in Dollyland	...
(Thanhouser) Checkmate. Drama	...
(Yankee) Her Birthday Surprise	...

Feb. 18, 1911.

(Gt. Northern) The False Alarm	...
(Gt. Northern) Life of a Muschik	...
(Itala) Who Will Eat the Turkey?	...
(Powers) Under Southern Skies	...
(Reliance) Souls Courageous	...

EDISON HISTORICAL FILMS.

Realizing the value the motion picture is to education, the Edison Company has announced its intention to produce at frequent intervals a series of reels dealing with the most important events of American history. The pictures will be released in chronological order and will begin with the discovery of America by Columbus and following events. Strict historical accuracy will be maintained throughout, but where necessary a story complete in itself will be written around each film.

LUBIN FILMS

THE TEST

Released Monday, February 20

As pretty a little love story as was ever put into a photoplay. Two men and a girl are the leading characters. Convincing presentation of a plot that is clever and clear make this a film of marked interest. One you shouldn't miss. Length about 1,000 feet.

Released Thursday, February 23

DOBBS THE DAUBER

Dobbs was a janitor who was obsessed with the desire to become an artist. Thrown out of a studio, he is pelted with paints, brushes and palettes. Forthwith he proceeds on a paint-fest. On standing automobiles, store windows, pianos, he paints pictures. Finally the irate owners and the police get track of him. Dobbs is pursued by auto, bicycle and on foot. Dobbs jumps fences, rushes through stores and drops from second-story windows. But in vain. He is finally captured and paints no more. If you want your patrons to laugh, laugh, laugh, get this one. Length about 1,000 feet.

LUBIN MANUFACTURING CO.

Model New Studios, 20th and Indiana Ave., Philadelphia, Pa.

Chicago: 22 Fifth Ave. London: 45 Gerrard St., W. Berlin: 35 Friedrich Str.

★MELIES RELEASES★

FEBRUARY 16, 1911

BILLY AND HIS PAL

A touching picture of a boy's loyalty to his friend. A strong, throbbing drama of Western experience and blackhearted enmity. Length about 980 feet.

FEBRUARY 23, 1911

MY PRAIRIE BELL

A delightful comedy of a Tenderfoot experience in the West among Cowboys. Length about 980 feet.

We have Posters. Write to Exhibitors Adv't & Specialty Co., 105 E. 14th St. New York City, if your Exchange does not supply you.

G. MELIES, 204 East 38th Street, New York City

Western Representative, JOHN S. ROCK, 100 Randolph Street, Chicago, Ill.

FILMS BY FAMOUS AUTHORS.

Remarkable Progress Made by the Edison Company in This Direction.

The extent to which the Edison Company has been successful in inducing writers of fiction of the first rank to contribute to the films is not fully known or appreciated. A list of the names of those authors whose works have been or are now being produced as motion pictures by the Edison producing forces tells its own story. At the head of the list stands Mark Twain, whose "The Prince and the Pauper" was done in pictures with the author's personal indorsement some months before his death. The publication of this film, which marked the opening of a new chapter in motion picture history, convinced Horace G. Plimpton, manager of the Edison studio, that the right note had been struck, and negotiations were at once commenced with other authors, many of whose works have since been pictured, while others are in process of making or are projected. Among them are the following: Ellis Parker Butler's Pigs Is Pigs, John Luther Long's The Captain's Bride, Richard Harding Davis' Ransom's Folly, Her First Appearance, Gallagher, The Winning of Miss Langdon, The Romance of Hefty Burke, and A Delightful Evening; Rex Beach's Pardners, The Mule Driver and The Garrulous Mute, The Shyness of Shorty, Out of the Night, With Bridges Burned, Arms and the Woman, and With Interest to Date; Roy Norton's His First Valentine, Sandy the Substitute, His New Family, The Great Secret, His Breach of Discipline, and The Adoption; E. W. Townsend's Little Sister, Their Social Education, A Rose of the Tenderloin, A Victim of Bridge, The Suit Case Mystery, The Senator and the Suffragettes, Carminella, The Piece of Lace, The Valet's Vindication; O. Henry's (deceased) The Ransom of Red Chief, to be followed by other adaptations from this author's works, the exclusive access to which has been acquired by the Edison Company. Carolyn Wells has contributed a number of film stories, and H. B. Marriett Watson has lately entered into contract for a number of scenarios. Thomas W. Hanshew, an American writer now living in England, where his work is very popular, is still another contributor to Edison films. It will be seen that this list of authors and their works makes a most formidable appearance. Portraits of many of them appear on another page.

MERIT LIST AFTERMATH.

By error a footnote was omitted from the completed Merit List printed last week in THE MIRROR. This footnote was a key

to the letters and signs used in the list, as follows: "B," Biograph; "E," Edison; "Ess," Essanay; "G," Gaumont; "K," Kalem; "L," Lubin; "M," Melies; "P," Pathe; "R," Reliance; "S," Selig; "V," Vitagraph. The "*" was meant to indicate that the film had a special purpose or lesson to enforce, as in The Red Cross Seal.

VAUDEVILLE WITHOUT SCENERY.

As a consequence of the new building regulations in Toronto governing motion picture houses and theatres, the majority of the picture houses of that city have abandoned scenery and are producing vaudeville on an undecorated stage. The reason for this departure is that a fee of $100 is demanded of the smaller houses with scenery, the same as the larger theatres.

IMP WINS A POINT.

The Patents Company contempt case against Carl Laemmle and the Imp Company has been withdrawn so far as it applies to the use of a Gaumont camera prior to the recent decision of the United States Court in the Champion case, when for the first time the Gaumont was held to infringe. It appears to be the purpose to fight out the original Gaumont decision to a final conclusion.

ARTHUR JOHNSON WITH LUBIN.

Arthur Johnson, long a picture favorite, has left the Reliance Company and is now with Lubin as leading man.

MOTION PICTURE NOTES.

Culled from "Mirror" Correspondence—News of Film Theatres and Affairs.

W. J. De Lamata has opened a new picture theatre at San Antonio, Tex. The name of this pretty house will be the Della Crown, and it will have a seating capacity of 300, and has an Edison one-pin machine, association films, and two first releases each day. Mr. De Lamata has provided nice large opera chairs, and has been doing a good business since opening Jan. 9.

Another moving picture theatre will open in Spokane, Wash., within the next two weeks, in the Lindelle Building. The Lyceum Theatre company, headed by C. M. Cooley, will occupy the place. The finish of the theatre will be elaborate, marble and mahogany being used in the theatre auditorium, which will seat three hundred. The entrance will be in marble and the theatre will be 60 feet in depth and 40 feet wide. The improvements being made will cost several thousand dollars.

A. T. Clark, a former lessee of the Electric Theatre, at Tuscaloosa, Ala., is again in charge of the attractions coming to this house, which more lately has been going under the name of the Diamond Theatre. M. C. Mays, who formerly conducted the old Diamond, has leased the Unique Theatre and promises to enlarge its scope and make many improvements. Mr. Mays will discard the name Unique and keep to the title of the Diamond.

At Tupelo, Miss., James C. Waetzels' Electric Theatorium presented an attractive bill to good business Jan. 30-4.

At Petersburg, Va., the Cockade and Virginia, moving pictures, Jan. 30-4: fair business; well pleased.

Leiber and Givens, of this city, have opened a new theatre at San Antonio, Tex. P. H. Givens will be manager. This pretty theatre was built at a cost of $5,000, has an art glass front, seating capacity of 325, uses Powers' machine No. 5, will run first-release films and two a day. This new theatre has not yet been named. There is a contest on now for a good name; the one who gives the best name gets $5.

At Bellefontaine the Royal, using Independent films, is enjoying S. R. O. business almost nightly. The Paris, a Licensed film house, is also having good business. John Ennor at the Paris Feb. 9-11 in illustrated lectures of the outer world. The motion pictures at the Grand continue to draw well.

DATES AHEAD

Received too late for classification.

AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Bangor, Me., 16-18. New Britain, Conn., 20-22. Waterbury 23-25.

BARRIERS BURNED AWAY (Gaskell-MacVitty-Carpenter Co., mgrs.): Wahpeton, N. D., 20. Lisbon 21. Ellandale 22. Oakes 23. Redfield 24. Clark 25.

CAREW, MARY (R. G. Kingston, mgr.): Aurora, Mo., 18. Monett 20.

CITY, THE (Messrs. Shubert, mgrs.): Savannah, Ga., 15, 16. Charleston, S. C., 17, 18. Charlotte, N. C., 20. Raleigh 21. Greensboro 22. Danville, Va., 23. Norfolk 24. Richmond 25, 28.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Marion, Ind., 20. Muncie 21. Lafayette 22. Champaign, Ill., 23. Bloomington 24. Peoria 25.

FLINT, HERBERT L. (A. H. Hughes, mgr.): Lexington, Ky., 13-25.

GIRL AND THE STAMPEDE (Gaskell and MacVitty, mgrs.): Lafayette, Ind., 15. Logansport 16. Marion 17. New Castle 18. Cincinnati, O., 19-25.

LITCHFIELD TRIO, NEIL: Medina, N. Y., 20, 21. Hamilton, Ont., 22. Norwich 23. Ingersoll 24. Pembroke 27. Smith Falls 28.

PECK'S BAD BOY (Benner and Cutter, mgrs.): Rensselaer, Ind., 16. Lafayette 17. Champaign, Ill., 18. Danville 21. Rantoul 21. Decatur 22. Paris 23. Marshall 24. Brazil, Ind., 25. Coalmont 26.

RED MILL (Martin and Emery, mgrs.): Sherbrooke, Can., 16. Quebec 17, 18. Berlin, N. H., 20. Gardiner, Me., 21. Bangor 22. Augusta 23. Waterville 24. Rockland 25.

ROBERTSON, IAN: Chicago, Ill., 12-18.

ROSARY (Gaskell and MacVitty, mgrs.): Mankato, Minn., 15. Faribault 16. Northfield 17. Hastings 18. Winona 19. Rochester 20. Owatonna 21. Albert Lea 22. Osage, Ia., 23. Charles City 24. Waterloo 25. Marshalltown 26.

SINS OF THE FATHER (Co. B: George H. Brennan, mgr.): Cedartown, Ga., 15. Dalton 16. Murfreesboro, Tenn., 17. Lebanon 18.

STUBBORN CINDERELLA (Chas. A. Goettler, mgr.): Regina, Can., 15, 16. Saskatoon 17, 18. Brandon 20, 21. Portage la Prairie 22. Winnipeg 23-25.

WAYWARD WIFE (Totten and Co., mgrs.): Scottdale, Pa., 15. Blairsville 16. Mt. Pleasant 17. McKeesport 18. Greensburg 20. Tarentum 21. Beaver Falls 22. Alliance, O., 23. Greenville, Pa., 24. Ashtabula, O., 25.

WOODRUFF, HENRY (Mort H. Singer, mgr.): Charleston, W. Va., 15, 16. Marietta, O., 17. Wheeling, W. Va., 18. E. Liverpool, O., 20. Salem 21. New Philadelphia 22. Coshocton 23. Cambridge 24. Zanesville 25.

CORRESPONDENCE.

Received too late for classification.

GEORGIA.

MACON.—GRAND (D. G. Phillips): Creatore's Band, with matinee, 4, to good patronage. Olga Nethersole in The Redemption of Evelyn Vaudray 7 pleased good business. The City 8, 9; greeted by appreciative audiences. Buster Brown 10.

ILLINOIS.

CANTON.—GRAND OPERA HOUSE (J. W. Gosnell): House of a Thousand Candles Dec. 31; good co., to fair house. Lower Berth 13 2; good co., to well pleased house. Baby Mine 17.

IOWA.

PERRY.—OPERA HOUSE (A. W. Walton): Lion and the Mouse 7 (return) to a good house; excellent co. Bachelor's Honeymoon 11. Charles Breckenridge Stock co. 13-18.

KANSAS.

ARKANSAS CITY.—RANNEY'S FIFTH AVENUE THEATRE (George B. Cornish): Paid in Full 21. Matinee Girl 22. Lyman Howe 25. The Flirting Princess March 3.——ITEM: All first class attractions have been pleased with houses this season.—Interurban service from Winfield, a town of 7,000, attracts many.

MASSACHUSETTS.

NEW BEDFORD.—THEATRE (William B. Cross): The Charity Minstrels (local) pleased capacity audiences 6, 7. Hon. Charles S. Ashley, Mayor of the city, most brilliantly distinguished himself as interlocuter and should be awarded the chief honors. Lorenz Brothers, William Bayliss and Miss Goulet 8. Tuxedo Comedy Four, Eddon and Clifford, Will Dubiois and pictures 9-11; big business.——HATHAWAY'S (John M. Hathaway, res. mgr.): Mr. and Mrs. Gardner Crane and co., Dollar Troupe, Dan Quinlan and Vic Richards, Whittier, Ince and co., McDevitt and Kelley, Lillian Bender and Harry Thriller 6-11, delighting large audiences.——SAVOY (John W. Harry): Emil Cheverel, Alder's Pictorial Novelties, Mlle. Le Marre, Guyer Trio, Jennings and Jennings, Two English Dots 6-11; usual big crowds.——CASINO (Fred J. McAloon): The Avery Strong Stock co. in The Unwritten Law 6-8. Clara Richardson as Mona Featherstone deserves unequivocal praise. The co. seems destined for a long season of public favor. The Minister's Sweetheart 9-11.——VIEN'S (E. D. Davenport): Green and Parker, Gratchell and Medora, Miller Sisters 6-8. Anthony Smith and co., Handers and Melliss. Ruth Belmore and pictures 9-11; well patronized.—— ODD FELLOWS' HALL: Fionzaley Swiss Quartette gave a delightful concert 7. Adolfo Betti, first violin, Alfred Pochon, second violin, Ugo Ara, viola, and Iwan d'Archambeau, violincello, comprise the quartette.——ITEMS: The inclement weather during the past week had no depressing effect upon the theatres, the attendance showing no appreciable falling off.—The Four Song Writers (Heath, O'Donnell, Shisler and Benkhardt) booked for Hathaway's for this week, canceled on account of the illness of one of their number, and Mr. and Mrs. Gardner Crane and co. were secured.

MISSISSIPPI.

CORINTH.—OPERA HOUSE (East and Bell): National Troubadours (local) 6, 7; good performances, to good houses. Sins of the Father 23.

MERIDIAN.—GRAND OPERA HOUSE (L. Rothenberg): The Rosary 3, matinee and night, to excellent business. Dockstader's Minstrels 23. Madame Sherry 27.

NEW YORK.

GENEVA.—SMITH (F. K. Hardison): Donnelly Minstrels Jan. 26-28 pleased fair business. Arrival of Kitty 1, to fair house. Stetson's U. T. C. 3. Red Mill 6. Graustark 7. Sheehan Grand Opera co. 8. Al. G. Field 10. Richard Carle 17. Seven Days 18.

BAY SHORE.—CARLETON OPERA HOUSE (Carleton E. Brewster): Lotus Glee Club and Minnie Marshall-Smith, benefit Bay Shore Entertainment Course, Jan. 26 pleased capacity. De Rue Brothers' Minstrels 27; excellent co.: S. R. O.

TROY.—RAND'S OPERA HOUSE (H. T. Thompson, res. mgr.): Al. G. Field's Minstrels 4; splendid performance, to capacity house. Bertha Kalich in The Kreutzer Sonata 6; well pleased audience. Eddie Foy 9. The City 17, 18.

ITHACA.—LYCEUM THEATRE (C. M. Southwell): U. T. C. 6. Cornell Masque presents The Butterflies 8. Cornell Glee, Banjo and Mandolin Club Concert 9. Seven Days 14 (return).

NEWARK.—SHERMAN OPERA HOUSE (Frank B. Moody): Harry Lindley Theatre co. week of 6 (omitting 8), pleasing fair business. Graustark 8 pleased good business. Tennessean Jubilee Singers 17.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman): The Red Mill 2: first-class performance, to S. R. O. Star Course attraction, The College Singing Girls, 10. Graustark 17.

LYONS.—MEMORIAL (Burt C. Ohmann): Arrival of Kitty Jan. 31 pleased good business. Tommy Donnelly's Minstrels 1, 2; good business; pleased. Thief 9.

NEWBURGH.—ACADEMY (Fred M. Taylor): Phil Ott Musical Comedy co. 3, 4 in The Explorers, Auto Girl: crowded houses; pleasing performances. Ruth St. Denis 8.

PERRY.—AUDITORIUM: Claysons and Rub Dizon with motion pictures 2-4. The Thief 6. Vogel's Minstrels 14.

WELLSVILLE.—BALDWIN'S THEATRE (Inter-State Amusement Co.): Vogel's Minstrels 15.

OHIO.

CANTON.—GRAND (E. E. Rutter, res. mgr.): Mother, with Mary Shaw in title-role, pleased fair business 4. Kirk Brown Stock 6-11; good business; presenting Classmates, The Sign of the Cross, Sowing the Wind, The Eternal City, A Social Highwayman. Canton Operatic Club in The Highwayman 14, 15. Al. H. Wilson 17. The Rosary 18.——AUDITORIUM: The Canton Symphony Orchestra, Jean De Bacher director: Alfred Calzin, soloist, pleased a large audience 7. Pavlowa and Mordkin March 1.

OKLAHOMA.

OKLAHOMA CITY.— OVERHOLSER OPERA HOUSE (H. J. Moore): The Russian Dancers, Pavlowa and Mordkin, 6: capacity; great performance. Beverly 7, 8: good co. and fair business. De Wolf Hooper in A Matinee Idol 9. Madame Nazimova 11. Ben-Hur 13-18: advance sale large.——METROPOLITAN (North Brothers): Playing high-class stock. The Blue Mouse Jan. 30-4. Out of the Fold 8-11. Girls 12-18; capacity houses every night; popular prices.——FOLLY (F. M. Tull): Featuring the Four Piccolo Midgets 11, 12; good, to big business.——ITEM: The Lyric, a former airdome, is being remodeled, and will run high-class vaudeville and stock when completed.

PENNSYLVANIA.

NEW CASTLE.—OPERA HOUSE (E. H. Norris): Mother 2: excellent co.: fair house. Seven Days 3: good performance; packed house. Gardner Vincent Players in The Christian 6-8. A Fool's Paradise 9-11: good performances; attendance fair. Prince of Pilsen 14.

GREENVILLE.—LAIRD OPERA HOUSE (W. H. Miller): Palmer's Ladies' Quartette 7, pleased full house. Athletic Contest 14. Our Boys (Thiel College, local) 16. The Thief 21. The Runaway Banker 23. Wayward Wife 24.

RENOVO.—THEATRE (Edward Irrgang): Along the Mohawk 2: fair, to small house. Paid in Full 23.——ITEM: The ninth annual charity ball of Renovo Lodge, No. 334, B. P. O. E., 24.

COLUMBIA.—OPERA HOUSE (D. Leo Dennison): The Man of the Hour 3; good co.; fair business. Howe's pictures 4: fair business; splendid satisfaction.

TARENTUM.—NIXON (C. S. Reed): American Male and Female Minstrels 2, 3 failed to appear. Fatal Scar 14. Mrs. Worthington's Career 18.

PITTSTON.—BROAD STREET THEATRE (M. Reis Circuit): Blanche Ring in The Yankee Girl Jan. 31; excellent co., to capacity, every seat and S. R. being taken.

OIL CITY.—THEATRE (George W. Lowder, res. mgr.): Seven Days 10, Al. H. Wilson 15. The Mirror 16. The Thief 17. City Club Burlesquers 18.

POTTSTOWN.—OPERA HOUSE (E. C. Mauger): The Gay Morning Glories 1 to good business; fair co. Madame Sherry 6.

WEST CHESTER.—OPERA HOUSE (J. F. Small): The Man of the Hour 6; good business; fair co. Strickland W. Gillan 14.

HONESDALE.—LYRIC (B. H. Dittrich): Toy Makers 1; canceled. The Flaming Arrow 22.

MEADVILLE.—ACADEMY (Ben F. Mack, res. mgr.): Seven Days 11. Al. Wilson in The German Prince 13. Graustark 23.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt): The Arrival of Kitty 2.

SHARON.—GRAND (G. B. Swartz, res. mgr.): Mother 3. Seven Days 4.

VIRGINIA.

ROANOKE.—ACADEMY (Tom Spencer): The Spendthrift 1 pleased fair house. Frances Starr in The Easiest Way 2; performance and business good. The Girl in the Taxi 10.

WEST VIRGINIA.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Joliffee): Viola Allen in The White Sister 1; S. R. O.; splendid performance, to appreciative audience. Grimes' Cellar Door 11.

WESTON.—CAMDEN OPERA HOUSE (Guy F. Gregg): Reuben in New York 4 pleased good business; co. closed here. The Blue Mouse 14.

THE RINGLING SEASON.

Ringling Brothers' Circus will assemble at Zanesville, O., April 22, and will give the first tented performance of the season April 26. The company will go to Zanesville from Chicago, after a month's run at the Coliseum. Eighty-five cars are used in its transportation, and there are 1,200 people with the company. John Ringling has just returned from a tour abroad, in which he purchased 600 animals from South Africa.

SELIG

SELIG FOUR COLOR POSTERS AT ALL EXCHANGES

Our Release for February 13

THE SURVIVAL OF THE FITTEST

A Dramatic Romance of the Circus.
Length about 1000 feet
Code word, "Survival"

Coming THE PADRE Coming
A STORY OF THE MISSIONS OF OLD CALIFORNIA

On February 16 We Release

"THE BUCCANEERS"

A Marine Story of the High Seas—Intense in Theme, Sensational and Realistic.
Length about 1000 feet
Code word, "Buccaneers"

WEEKLY BULLETIN SENT POST FREE
LET US PUT YOUR NAME ON OUR MAILING LIST

SELIG POLYSCOPE CO. INC.
45-47-49 RANDOLPH ST. CHICAGO, U.S.A.

CURRENT AMUSEMENTS.

Week ending February 18.

ACADEMY OF MUSIC—Stock co. in The Warrens of Virginia—228 times, plus 12 times.
ALHAMBRA—Vaudeville.
AMERICAN MUSIC HALL—Vaudeville.
ASTOR—Holbrook Blinn in The Boss—3d week—17 to 25 times.
BELASCO—The Concert—20th week—155 to 163 times.
BIJOU—Henry Miller in The Havoc—6th week—41 to 49 times.
BROADWAY—Lew Fields in The Hen-Pecks—2d week—10 to 18 times.
BRONX—Vaudeville.
CASINO—Marriage a la Carte—7th week—44 to 51 times.
CIRCLE—Closed Jan. 28.
COLONIAL—Vaudeville.
COLUMBIA—Knickerbocker Burlesquers.
COMEDY—William Collier in I'll Be Hanged If I Do—12th week—91 to 99 times.
CRITERION—Otis Skinner in Kismet—4th week—49 to 57 times.
DALY'S—William Faversham in The Faun—5th week—35 to 41 times.
EMPIRE—Ethel Barrymore in The Twelve Pound Look—1st week—1 to 8 times; Alice-Sit-by-the-Fire—8 times.
GAIETY—Excuse Me—1st week—1 to 8 times.
GARDEN—Christian Hansen in The Gypsy Baron—4 to 7 times; Konrad Dreher in Mathias Gollinger—2 times.
GARRICK—The Zebra—1st week—1 to 8 times.
GEORGE M. COHAN'S—Get Rich Quick Wallingford—172 times, plus 1st week—1 to 9 times.
GLOBE—Elsie Janis in The Slim Princess—7th week—47 to 55 times.
GRAND OPERA HOUSE—The Traveling Salesman—351 times, plus 9 times.
HACKETT—Overnight—7th week—49 to 57 times.
HERALD SQUARE—Louise Gunning in The Dollar Princess—2d week—5 to 13 times.
HIPPODROME—The International Cup; Ballet of Niagara; The Earthquake—24th week.
HUDSON—Blanche Bates in Nobody's Widow—13th week—107 to 115 times.
HURTIG AND SEAMON'S—Behman Show.
IRVING PLACE—The Postilion of Lonjumeau—5th and 6th times; Othello—2 times—Martha—2 times; Madame Bonivad—1 time.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Maude Adams in Chantecler—4th week—25 to 32 times.
LIBERTY—Christie MacDonald in The Spring Maid—9th week—58 to 66 times.
LYCEUM—Billie Burke in Suzanne—8th week—58 to 66 times; The Philosopher in the Apple Orchard—16 to 23 times.
LYRIC—The Deep Purple—6th week—41 to 49 times.
MAJESTIC—'Way Down East—4th week—25 to 32 times.
MANHATTAN—Vaudeville.
MAXINE ELLIOTT'S—The Gamblers—16th week—125 to 133 times.
METROPOLIS—Closed.
METROPOLITAN—Grand Opera co. in repertory—14th week.
MINER'S BOWERY—American Burlesquers.
MINER'S BRONX—Big Review Burlesquers.
MINER'S EIGHTH AVENUE—Star Show Girls.
MURRAY HILL—Rose Sydell Burlesquers.
NAZIMOVA'S—Baby Mine—173 times, plus 8th week—33 to 41 times.
NEW—The Piper—12th time; The Blue Bird—149 times, plus 4 to 7 times; Nobody's Daughter—6 times.
NEW AMSTERDAM—Madame Sherry—25th week—197 to 205 times.
NEW YORK—Ella Trentini in Naughty Marietta—15th week—109 to 116 times.
OLYMPIC—Bon Ton Burlesquers.
PLAZA—Vaudeville.
REPUBLIC—Rebecca of Sunnybrook Farm—20th week—158 to 166 times.
VICTORIA—Vaudeville.
WALLACK'S—Pomander Walk—9th week—66 to 74 times.
WEBER'S—Alma, Where Do You Live?—21st week—159 to 167 times.
WEST END—Mother—156 times, plus 9 times.

A TIGHT CASE.

In the season of 1905-06, Charles B. Morrison and his wife, Henrietta Lee, were engaged by Hurtig and Seamon for parts in *He, Him, and Her*, at $200 each per week. Upon the discovery that she was expected to appear in tights the actress rebelled, and both Mr. and Mrs. Morrison were discharged. In a suit to recover their salaries a jury awarded them $4,822. Upon an appeal of the defendants the Appellate Division ordered a new trial on a point of law. The new trial resulted on Feb. 8, in a verdict of $5,097 for Henrietta Lee.

THE DEITY ON THE STAGE.

Edward Feeney, who recently protested against the appearance of Christ on the stage during Madame Bernhardt's production of La Samaritaine, is taking steps to have similar performances in New York forbidden by the Criminal Code of the State. The executive board of the Brooklyn Diocesan Union of the Federation of Catholic Societies of America has been empowered to draft a bill to be introduced immediately into the Legislature.

ACTRESS INJURED.

Frances Haight, in private life Mrs. E. F. Hawley, who is appearing in vaudeville with her husband in the sketch The Bandit, will be forced to rest for the balance of the season, owing to an accident which she sustained in Lawrence, Mass. She was on her way to the Colonial Theatre Feb. 8, where she was playing, when she fell near the stage door and fractured her ankle.

MABEL BARRISON ILL.

Joseph Howard has closed his tour in The Goddess of Liberty and has gone to Colorado to be with Mrs. Howard (Mabel Barrison) who is critically ill. It is said that Miss Barrison is suffering from tuberculosis. She recently closed a starring tour in Lulu's Husbands

LETTER TO THE EDITOR.

Acting, Labor and the Stage Child.

JOHNSTOWN, PA., Feb. 9.

To the Editor of The Dramatic Mirror:

SIR.—I have been following with much interest the fight being waged to protect the stage child from the same laws that operate against factory workers, etc. The movement has my sympathy, because I believe the stage child does not suffer physical hardships, except in rare instances where arduous rehearsals or long jumps entail temporarily evil conditions. I think Mr. Wilson hits the nail on the head when he says that the law prevents the gifted child from going to the only school that enables it to earn its future livelihood. But the balance of his article strikes me as intemperate, probably due to his oversealousness. True, the child may suffer from its fool friends, but one would scarcely call well-intentioned, even though misdirected, efforts persecution. And because the law has classed his occupation with that of mechanical ones, he heaps insults on the latter. He says acting is an art. So it is, but did not some one say that "genius was the capacity for hard work, for infinite pains"? I am called a professional man, practicing the *art* of medicine, but I trust I am a worker none the less. He says the law says acting is no art, but a physical task. Properly it should be a combination of both, but with a large minority it looks to an unprejudiced spectator like work only. Real artists, in spite of the actor's fondness for the title, are comparatively rare. He says intellect plays no part in factory work, etc. God knows where our commercial and mechanical supremacy would be if it didn't. Even among ditch diggers, there are some who work only with their muscles to their early fatigue, while others use their intellects to aid their hands and thus lighten their task. Brains are, or should be, mixed up with any work. Mr. Wilson probably meant that factory workers fall into a rut, that routine work destroyed individuality. But how about some actors, even our late dean of the stage, Mr. Jefferson, who played some four roles over and over again, for as long as the memory of man runneth not to the contrary. Mr. Wilson continually refers to the use of the word "stigma" on his profession, because he is legally classed as a workman. I never knew there was no honor in being a mechanic or an artisan. I always thought they were very honorable people. I think any useful labor is honorable, whether it be a drainman or a prophet on a mountain exhorting the people to righteousness. I class an actor as a useful laborer. Many would say that an actor is a superfluous person, and intended only for those who wish to waste time. I think not. When he recites well the language of ancient and modern classics, he makes for culture. A good actor unconsciously diffuses manners and culture to those who see him. Even when he acts only the lighter plays he is useful, for he takes man away from the toil of the day. But he is a worker after all. I think Mr. Wilson fails to note that the difference between mental and physical labor is only a difference of degree, not of kind. He is just as misinformed in classing mechanical pursuits as lower, as the laborer, who thinks that no one really works who does not use his muscles.

I believe ardently that stage work does not stunt the body or mind like hard physical labor in factories, etc. And for that reason the stage child should not be hampered by legal restrictions that apply to children in other fields of human endeavor. But a more tolerant attitude on the part of Mr. Wilson, I believe, would get him more. Let him not worry unduly at being classed as a laborer. The Lord called himself a humble worker in the vineyard; there is dignity and honor in every work, be it mental or physical; and in Pennsylvania the only two persons who are required by law to have a good character are the school teacher and the saloonkeeper.

Begging your pardon for intruding so long on your time, I remain,

DR. F. SCHILL, JR.

THE MORDKIN CASE.

Robert Shiverick, who nearly lost his life as a result of Mikail Mordkin's loosened sword blade in Hamilton, Ont., has brought suit against the dancer and his manager for $20,000. The case will be heard in Montreal in March.

NOTES OF VARIOUS ACTIVITIES.

In connection with his sketch bureau and vaudeville producing business, Louis Hallett has resumed his former office business, that of private agent or personal representative, exploiting professional artists and introducing exceptional amateur talent.

The New Virginian, by Le Roy Drug, is offered for stock presentation. The play requires but two sets, and there are ten people in the cast. The story discusses the United States-Canada reciprocity and boundary questions and is very timely in its subject. Exclusive production rights to cities will be given stock managers. Particulars are to be had of C. J. Ruppel, care this office.

Dave Hellman, agent of the Dainty Mae La Porte Stock company, writes that with Jesse Glidemeister and Joe McEnroe, he gave the company a birthday supper at Anderson, Ind., recently. The birthdays of Mr. McEnroe, Miss Glidemeister, and Mr. Hellman all came the same week. Stewart Kemp has replaced Edgar McVeagh in the company, Mr. McVeagh leaving to look after the business of his father in Oklahoma.

Among well-known advance representatives and managers registered at the Continental Hotel, San Francisco, Cal., during the week of Jan. 22 were: Walter Messinger, ahead of The Girl in the Taxi; Brightly Barton, ahead of The Gentleman from Mississippi; E. A. Bachelder, of The Chocolate Soldier; "Pink" Hayes, of The Arcadians; Lee Parvin, representing The Squaw Man; George H. Harris, manager of The Gentleman from Mississippi; Jay Caulfield, treasurer of The Chocolate Soldier; Frank Ibbotson, in advance of The Barrier, and J. Alex Sloane, business-manager for Barney Oldfield.

WANTS

Rates, 10 words 25c., each additional word 2c. Advertisements of a strictly commercial nature excluded. Terms, cash with order.

COLORED maid to actress; competent; good seamstress; personal reference; no objection to traveling. Warfield, 251 W. 135th St.

STAGE Director—Sketch Bureau. Professional Coach all branches. Acts written around special talent; rehearsal studio; opening secured. Singers and clever people always in demand. Hallett, Knickerbocker Theatre Building.

WANTED—A position as maid with actress, by reliable young colored lady. References. Address N. Randolph, 503 Wilson Street, Baltimore, Md.

HOTEL CARDS

HOTEL YORK, CHICAGO
50 E. 35d St., S. S. "L." 33d St. Station ½ block. Running water all rooms, 75c. to $1.50 per day. $3.50 per week up. Cafe connection; elevator, electric lights, private baths. 10 min. shopping district.
R. C. HOLDREDGE, Proprietor
Douglas 466.

THE HOTEL OWENS, n. w. cor. Sixth and Walnut Sts., St. Louis, Mo.—Established Seven Years. All Modern Improvements. A Particular Place for Particular People. American Plan—Rates, single, $2 and $3; double, $3. Kinloch phone, Central 1771-L. H. P. BADEK, sole "King of Chefs," Proprietor.

Acters, Attention! Fur Lined Coat
Never worn, lined throughout with the best Australian mink with magnificent Persian Lamb collar. Will sell for $85, cost $175. Also Lady's Sable Fur Coat $50, cost $160.
FOREST, 116 East 28th St., New York.

MENZELI All Styles of Dancing
22 E. 16th St., nr. Bway
Maitre de Ballet of Grand Opera Fame

Births

ELDRED.—To Mr. and Mrs. Raymond B. Eldred, at Willimantic, Conn., on Jan. 24, a son.
JOHNSON.—A daughter, Gloria, to Mr. and Mrs. Harrey L. Johnson (Edna Berl), in Tacoma, Wash., Jan. 20.
KNIGHT.—A daughter to Mr. and Mrs. Herbert L. Knight (Marion Sawtelle), in Los Angeles, Jan. 31.
LONSDALE.—A daughter to Mr. and Mrs. Richard Lonsdale, in Albany, Ore., Jan. 15.

Married

BRETT—DARE.—Maurice Vyner Balliol Brett and Zena Dare, in London, England, Jan. 23.
DORAN—ANDERSON.—Edward F. Doran and Edna Anderson, at Concordia, Kan., on Jan. 26.
KNIGHT—VOLKMAN.—Harian E. Knight and Lillian A. Volkman, in Baltimore, Md., Feb. 5.
MOSES—HERNE.—Montrose J. Moses and Dorothy Herne, in New York, Feb. 1.
OWEN—KLINE.—A. Meek Owen and Blanche Kline, in Bristol, Tenn.
WALSH—WILLIAMS.—W. C. Walsh to Marcia Williams, in Middletown, Conn., Jan. 25.

Died

BROWNE.—Walter Browne on Feb. 5, in New York, aged 55.
BEADLE.—Mary Beadle, 28 years old, in Philadelphia, Pa., Feb. 8.
CUTTY.—Mrs. Rebecca Fisher Cutty, in Baltimore, Md., on Jan. 22, aged 58.
DALLAS.—Merwyn Dallas, 87 years old, in New York, Jan. 22.
DECKER.—George W. Decker, at Albany, N. Y. on Feb. 3.
DIXEY.—Henry Farnsworth Dixey, in Ithaca, N. Y., Feb. 10, aged 57 years.
FRENCH.—Richard French, in Seattle, Wash., Jan. 20, aged 54 years.
GILLETTE.—Garna Gillette, in Seattle, Wash., Feb. 6.
GOSSWEILER.—Albert Gossweiler, in Orange, N. J., Feb. 3, aged 34 years.
GREEN.—Deronda Mayo Green, in New York, Feb. 4, aged 31 years.
HEAZLIT.—Ella Heazlit, in Albany, Ore., Jan. 18, aged 19 years.
JEFFERSON.—W. J. Jefferson, in Chicago, Ill., Feb. 2.
JACKSON.—Mrs. Caroline W. Jackson, in Chicago, Ill., aged 57 years.
KIPLING.—John Lockwood Kipling, in Tisbury, England, Jan. 29, aged 73 years.
KOERT.—Jan Koert, in Atlantic City, Feb. 2.
LINDEN.—Frank Linden, in Key West, Fla., aged 60 years.
LYNN.—Augustus Lynn, in Belvidere, N. J., Feb. 8, aged 73 years.
MILLER.—Charles T. K. Miller, in Indianapolis, Ind., Feb. 9, aged 44 years.
RICH.—George A. Rich, aged 80 years, in Boston, last week.
SPECK.—John Henry Speck, in Columbus, O., Feb. 9.
SPRING.—Mrs. Rebecca Spring, 90 years old, in Los Angeles, Cal., Feb. 8.
STRONG.—David A. Strong, in Chicago, Feb. 5.
STAMM.—Nellie Stamm, on Feb. 6, at Bellefontaine, O.
WILDER.—Louis de Valois Wilder, in New York, Feb. 5, aged 94 years.

BUSINESS DIRECTORY

SCENERY

THE NEW YORK STUDIOS
"Scenery of Quality for Theatres."
Now supplying Scenery and Asbestos Curtains to more Theatres than any other firm in the country.
Offices: 1004 Times Building, New York, N. Y.

M. ARMBRUSTER & SONS,
Albert B. Armbruster, Emil G. Armbruster, Scenic Artists,
Studio 249-251 So. Front St., Columbus, Ohio.
The Oldest and Best Studio in America. Scenery for Productions, Opera Houses and Vaudeville. First-class work guaranteed at reasonable rates.

SOSMAN & LANDIS CO.
Great Scene Painting Studio.
417-419 South Clinton Street, Chicago, Ill.
The Largest, Best and Most Thoroughly Equipped Scenic Studio in the United States.

ORMSTON SCENIC CONSTRUCTION CO., Contractors and Builders of Scenery.—Telephone, 1200 Chelsea. Office and Shops, 306-8-10-12 Eleventh Ave., N. Y.

THE O. H. STORY SCENIC CO., INC. (Somerville Sta.), Boston, Mass.—The best of trunk scenery. Drop curtains and productions. Asbestos curtains. Construction and stage supplies. Send for catalogue.

HOWARD TUTTLE, Scenic Artist. Contractor for all Stage Supplies, Asbestos Curtains, etc.
1200 Centre St., Milwaukee, Wis.

LITHOGRAPHERS and PRINTERS

THE STROBRIDGE LITHOGRAPHING CO., Cincinnati.—New York Office, Times Building, Times Square. HIGH-CLASS THEATRICAL AND CIRCUS PRINTING.

THEATRICAL PROPERTIES

SIEDLE STUDIOS, 538 West 29th Street, New York. Theatrical properties and Stage Accessories. Telephone, 750 Chelsea.

ASBESTOS CURTAINS

C. W. TRAINER MANFG. CO., 98 Pearl St., Boston.—Headquarters for Asbestos Curtains, Picture Booths, etc. Write for booklet.

FLAGG America's Greatest Studios
Under the Direction of GEO. ARTHUR HURTY
143 W. 42d St., N. Y. City

Wanted
STOCK PEOPLE
ALL LINES
DARCY & WOLFORD
Room 338, Knickerbocker Theatre Building

SCENERY
All kinds of new and second-hand sets always in stock. Sale or hire. Property and carpenter shop. 15,000 feet of light and clean storage room. H. P. KNIGHT, 140th St. and Mott Ave., N. Y. C. (20 minutes from Theatrical District). Mott Ave. Station, Bronx Subway. 'Phone 1631 Melrose.

WANTED
Young man who can do eccentric dance and play part. Immediate and long engagement. Address with full particulars to C. RYAN,
General Delivery, Louisville, Ky.

THEATRE TO LEASE
for one, three, or five years, the well-known UNION HILL THEATRE, Gloucester, Mass. Fully equipped with scenery and stage large enough for any road company. Would make an excellent Vaudeville and Picture House to add to any circuit. Drawing population about 30000. Owners, who have always managed same, owing to other business, are obliged to lease. A rare chance for reliable parties.
LOTHROP & TOLMAN, Gloucester, Mass.

AGENTS SELL LADIES' WEAR
Save One-Fourth by Paying Cash
Write for our Big Sample Outfit of Silks, Dress Goods, Millinery, Underwear, etc. Others can't touch our cash prices. Exclusive territory make ten dollars every day. Address Dept. 421 NEW IDEA DRESS GOODS COMPANY, St. Louis, Mo

. . . FOUNDED IN 1884 . .

American Academy of Dramatic Arts

AND EMPIRE THEATRE DRAMATIC SCHOOL

BOARD OF TRUSTEES

FRANKLIN H. SARGENT, President

DANIEL FROHMAN — JOHN DREW

AUGUSTUS THOMAS — BENJAMIN F. ROEDER

A Practical Training-School for the Stage, Connected with Mr. Charles Frohman's Empire Theatre and Companies.

For Catalogue and information apply to

THE SECRETARY, Room 141, Carnegie Hall, New York

SCHOOL of ACTING

OF THE

Chicago Musical College

Now in its NEW HOME Facing the Lake Front Park

The finest building of its kind in the world. Valuation, $1,000,000. A School of Practical Stage Training with all the advantages of a great Educational Institution.

Containing ZIEGFELD HALL — An Ideal Auditorium—offering unsurpassed facilities for rehearsals and public appearances of students. Available for a limited number of first-class bookings

J. H. GILMOUR

For the past twenty-five years one of the foremost actors of Shakespearean and modern roles and recently leading support with Viola Allen, Maude Adams, Julia Marlowe, Virginia Harned etc., Personally Directs the School of Acting.

MARSHALL STEDMAN, Assistant Director

Founded 1867 — 44th Season Began Sept. 13

624-7-8-9 Michigan Boulevard, Chicago. — Dr. F. ZIEGFELD, Pres. — Catalog Mailed Free.

ALVIENE UNITED STAGE TRAINING SCHOOLS

THE CELEBRATED DEPARTMENT SCHOOL

CLAUDE M. ALVIENE, Pres.

Recognized as the Universal Theatrical Managers School of Acting.

DRAMATIC ARTS

The Drama, Make-up, Characterizations and Allied Arts

MUSICAL COMEDY

Opera Singing and Allied Arts

STAGE DANCING

Every Style of Classic, Modern, National and Character, also Vaudeville Acts.

Students' Stock Co. and Public Performances assure N. Y. Appearances

Failure impossible. Booking Department. Theatrical Agents and Managers supplied.

Send for Illustrated Booklet, how 2,000 pupils now on the Stage succeeded. For information address Secretary's office, Suite 11.

GRAND OPERA HOUSE, at 23d Street and 8th Avenue, (Entrance 249 8th Avenue), NEW YORK

THE NATIONAL CONSERVATORY OF

DRAMATIC ART, ELOCUTION and ORATORY

OPEN THE YEAR ROUND — UNDER THE DIRECTION OF

F. F. MACKAY

Special Attention Given to Course for Teachers of Elocution and Physical Training. Actors Coached in Special Characters and All Dialects

Aesthetic and Stage Dancing by MISS MIRIAM SIMONS

OFFICE HOURS FROM 9 A. M. TO 6 P. M.

SEND FOR PROSPECTUS — 19-23 W. 44th ST., NEAR 5th AVE., NEW YORK, N. Y.

Established 15 Years. Reference: Ask Anyone, Anywhere in the Profession.

HALLETT .... STAGE CAREER .... and Personal Representative AGENCY

Managing and Exploiting Professional Artists and Exceptional Amateur Talent in

Drama, Musical Comedy, Vaudeville, Opera, Concert and Lyceum

Discovering, Coaching and Directing Careers of Clever Amateur Talent. Save much of time and money, of long and often unnecessary school term.

Special Course for Singers and Lyceum Entertainers, for grace and action. Special Course in Psycho-Physical Study and Exercises for Personal Improvement.

Pantomimic Expression and Soul Dancing

SKETCH BUREAU——ACTS ARRANGED, PRODUCED——LYCEUM MATERIAL

LOUIS HALLETT, Professional Director, Actor, Coach

Knickerbocker Theatre Building, Suite 520, New York, N. Y.

New York School of Expression

Scientific Voice Training, Elocution, Oratory, Platform and Dramatic Technique. Physical Culture. Daily Classes. Prospectus.

CHARLOTTE SULLY PRESBY, Director, 318 West 57th St., N. Y.

E. PRESSON MILLER

TEACHER OF SINGING

Suite 1043 Carnegie Hall — Phone 1360 Columbus

EDNA Mrs. Herschel Mayall ELLSMERE

Olympic Theatre, Cincinnati, Ohio

LEADING LADY

Offers for Spring and Summer Invited

HERSCHEL MAYALL

Leading Man----Invites Offers

Address Agents, New York, or Cin. Gym. and Athletic Club, Cincinnati, Ohio

---

SEDLEY BROWN

Dramatic Director

AT LIBERTY — Address 55 Lee Avenue, Brooklyn.

A. S. BYRON ---that Robust Comedian

---ENGAGED---

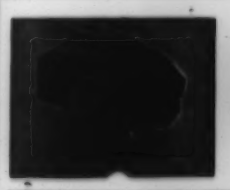
Management COHAN & HARRIS — Permanent address, 139 W. 47th Street

---

HAL BRIGGS---ADELAIDE DALTON

STAGE DIRECTOR — VERSATILE LEADS

ENGAGED



DAINTY

ESTELLE ALLEN

YOUNGEST STAR ON AMERICAN STAGE

Address care Mirror.

CLARA TURNER

and her Company of Players. Special ten weeks' engagement at the Empire Theatre. Managers desiring a good Stock Co. after Feb. 19th, from four to ten weeks, address Empire Theatre, Milwaukee, Wis.

JULIAN ELTINGE

NOW APPEARING IN

THE FASCINATING WIDOW

Direction A. H. WOODS

RACHEL MAY CLARK

Featured with Paycen Stock Co. — American Theatre, Toledo, O.

Management E. S. LAWRENCE

GRACE ATWELL

"Handsome and stylish, played part (Bella) admirably."—*News*, New Orleans, Jan. 23.

SEVEN DAYS

American School of Playwriting

1440 BROADWAY, NEW YORK CITY

The analysis of play construction and dramatic principle, by W. T. Price. Royal Octavo, $5.

"Undoubtedly the most far-reaching work on the construction of the drama that has ever been written."—*Theatre Magazine*.

Through Booksellers, or, for the book, circulars of the School (Correspondence, Collaboration) and of the Circulating Library of all published plays and books on the stage.

H. LOREN CLEMENTS

TELEPHONE: 4127 Med. Sq. Also, 2068 Med. Sq.

VOICE SPECIALIST

Studio Hall, 50 E. 34th St. — SUMMER SCHOOL, POCONO MOUNTAINS

TORRIANI SCHOOL OF SINGING

301-302 Carnegie Hall, New York

Singing and speaking voice cultivated by absolutely pure method. Professional and private endorsement. Address

FERDINAND E. L. TORRIANI

MR. PARSON PRICE Voice Culture

Speaking and Singing. Teacher of Julia Marlowe, Maude Adams, Mazie Odell, Grace Gaston, Carlotta Wilson, Frances Starr, E. H. Sothern, Laura Burt, Dacia Kenna, Chrystal Heme, Hans von Schweinitz.

35 West 39th Street, New York